

AN INTRODUCTION TO THE CHORAL MUSIC OF GALINA GRIGORJEVA

BY

WON JOO AHN

DISSERTATION

Submitted in partial fulfillment of the requirements  
for the degree of Doctor of Musical Arts Music  
with a concentration in Choral Music  
in the Graduate College of the  
University of Illinois at Urbana-Champaign, 2020

Urbana, Illinois

Doctoral Committee:

Professor Andrew Megill, Chair and Director of Research  
Professor Barrington L. Coleman  
Teaching Associate Professor Andrea Solya  
Associate Professor Bridget Sweet

## ABSTRACT

This study will examine Galina Grigorjeva's compositional style and the influence of the Russian Orthodox tradition on her choral music. Grigorjeva, born in 1962, is a Ukraine-born Estonian composer, and has written over seventy compositions to date, twenty-two of which are choral works. She currently works as a freelancer composer in Tallinn, Estonia. This study begins with Grigorjeva's professional biography and an overview of her background and education. It includes a discussion of Byzantine and Znamenny chants and how these traditions contribute to a deeper understanding of Grigorjeva's music. It will then discuss some of the musical influences and the characteristics of Grigorjeva's music, including her approach to rhythm, text, harmony, texture, timbre, and melody. Three selected choral works—*On Leaving* (1999), *Nature Morte* (2008), and *In paradisum* (2012)—which collectively exemplify the composer's unique compositional style will then be investigated. Additionally, this study will offer an annotated catalog of Grigorjeva's entire choral output to benefit readers in adding fresh choral repertoire. The purpose of this exploration is to introduce this great composer and her works to choral musicians looking for hidden gems of choral literature.

## ACKNOWLEDGEMENTS

It would not have been possible to complete this project without the support of many people. My sincere appreciation to all the following individuals: Galina Grigorjeva for being supportive and helpful throughout this process. My advisor and committee chair Dr. Andrew Megill for his fabulous guidance, patience, and being an inspiring musician and mentor. The other members of my committee, Dr. Barrington Coleman, Dr. Andrea Solya and Dr. Bridget Sweet for all their time, support and help. My previous professors, Dr. Kent Hatteberg and Dr. Haeock Eunice Kim for all their support and encouragement. The Theatre of Voices Edition for granting me the permission to use musical excerpts. To all my amazing friends, with special thanks to, Dr. Allegra Martin for her support during this degree as well as sharing her intelligence and insight for this academic writing. Hyunjin Kwak for her encouragement during this journey. Janice Kim and Yohan Kim for their support and prayer. My brother, sister in-law, and my nephew, and my parents-in-law for their care and encouragement. My beloved husband, Seon Hwan, for everything that he has done for me with his love, patience, and his companionship throughout this long journey. My parents, YoungMok Ahn and Insook Bae, for their trust and support throughout my entire educational journey, and their unconditional love and prayers. Above all, praise be to God, Soli Deo Gloria!

## TABLE OF CONTENTS

Chapter 1: Introduction .....	1
Chapter 2: Biography .....	3
Chapter 3: Overview of Byzantine Chant and Znamenny Chant .....	7
Byzantine Chant.....	7
Znamenny Chant.....	13
Chapter 4: Overview of Grigorjeva’s Compositional Influences and Stylistic Characteristics.....	17
Melody .....	19
Text .....	20
Rhythm.....	21
Harmony .....	23
Texture .....	26
Chapter 5: Analysis of Selected Choral Works .....	28
<i>On Leaving</i> .....	28
<i>Nature Morte</i> .....	58
<i>In paradisum</i> .....	84
Conclusion to Analysis .....	90
Chapter 6: Conclusion.....	91
Selected Bibliography.....	94
Appendix A: Interview with Galina Grigorjeva I .....	97
Appendix B: Interview with Galina Grigorjeva II.....	102



Appendix C: Annotated Choral Works List.....	107
Appendix D: Complete List of Instrumental and Vocal Works .....	117

## Chapter 1: Introduction

My first encounter with Galina Grigorjeva's music was through her choral work *In paradisum*. During a lesson with my professor, Dr. Andrew Megill, in the Fall of 2014, I asked him if he knew any great choral music that was less known to the world. This was the piece that he introduced to me. When I listened to *In paradisum* for the first time, I immediately fell in love with its delicate melody and beautiful harmonies which made me feel like I was in heaven. This extraordinary experience urged me to find and listen to more of her works, including *On Leaving*, *Diptych*, *Moltiva*, and *Nature Morte*. Her music was so profound and stunning, and lingered in my mind for quite a long time. The beauty and the depth in each of her works are why I love Grigorjeva's music and I believe that they deserve to be more recognized in the choral world, also worthy of further research in the academia.

Galina Grigorjeva is one of the most preeminent living composers in Estonia. She is prolific, having produced over seventy works including an opera for children, solo instrumental music, chamber music, orchestral works, vocal music, and choral works. Her compositions demonstrate a unique and colorful musical language as well as a deep artistry. Despite Grigorjeva's contribution to the choral repertoire, little is known about her choral compositions outside of Europe. The purpose of this investigation is to introduce this great composer and her works to choral musicians looking for hidden gems of choral literature.

This research will be the first study dedicated to the works of Galina Grigorjeva. There are few resources available regarding her life and her works, and the composer herself has offered little commentary about her music with only a few interviews and concert reviews available in which she discusses her compositions. This dissertation consists of six chapters.

Following this introduction, the study commences with an overview of Grigorjeva's background, education, and professional biography in Chapter Two. Chapter Three discusses Byzantine and Znamenny chants and the general overview of these traditions to contribute to a deeper understanding of Grigorjeva's music. This chapter not only outlines the history of both chant styles, but also offers an explanation of theoretical elements such as modal structure. Chapter Four discusses other musical influences and overall characteristics of style in Grigorjeva's choral music, including her use of melody, text, rhythm, harmony, and texture. Chapter Five will investigate three selected choral works—*On Leaving*, *Nature Morte*, and *In paradisum*—which collectively exemplify the composer's unique compositional voice. I will also discuss on how chant and liturgical traditions are incorporated into Grigorjeva's music. Finally, the conclusion in Chapter Six is followed by four appendices: my personal interviews with the composer, an annotated choral works list, and a list of instrumental and vocal (non-choral) works by Grigorjeva.

## Chapter 2: Biography

Galina Grigorjeva was born on December 2, 1962 in Simferopol, Ukraine. Her ancestral heritage spans the mosaic of cultures found in the Crimean Peninsula. One of her grandfathers was Greek, her father had Greek, Polish, and Russian ancestry, and her mother was half Ukrainian and half Russian. Though Russian culture dominated the cultural landscape in which she grew up, Grigorjeva's eclectic cultural background enriched her upbringing and her music.<sup>1</sup> Grigorjeva's mother was a doctor, and her father was a journalist. Grigorjeva claims her father was her greatest artistic influence. She most fondly remembers her father for his kindness, positivity, and his respect for people and traditions belonging to different cultures. These attitudes, she has commented, greatly informed her own values and beliefs as an artist and human being.<sup>2</sup> Grigorjeva recalls that her father, as a journalist and documentary film maker, frequently took her out into nature and exposed her to the beauty and inspiration of the natural world. Furthermore, as an amateur musician, Grigorjeva's father influenced her musical taste from the time of her birth.<sup>3</sup>

Grigorjeva started her music education by taking piano and composition lessons at the primary school for music at the age of five. She studied theory at the Simferopol Music School between 1978 and 1982. Grigorjeva then turned to composition, studying at the Odessa Conservatory for three years (1982–1985) before enrolling in the composition class of Yuri Falik at the N.A. Rimski-Korsakov Saint Petersburg State Conservatory from 1985 to 1991.<sup>4</sup>

---

<sup>1</sup> Galina Grigorjeva, interview by Jaan-Eik Tulve, (*Muusika*, 1 January 2014), p. 3.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Yuri Falik (1936–2009) was a Russian composer, cellist, conductor and teacher. His musical styles span widely from dodecaphonic technique to traditional modality.

During her time at Odessa and St. Petersburg, Grigorjeva experienced two important life events. First, her faith in the Russian Orthodox Church was formed, which became a major influence on her music. Despite the suppression of religious freedom under the Soviet Union regime during this time period, and thus not being able to attend services regularly which were held surreptitiously, Grigorjeva started to believe in God and her faith grew.<sup>5</sup> Grigorjeva was nurtured with the art and musical traditions of the Orthodox Church through her innumerable visits to the museums in St. Petersburg, especially the State Hermitage Museum where the great ikons and other artworks connected with the Orthodox Church were exhibited.<sup>6</sup> Second, while at the St. Petersburg Institute of Theater and Music, Grigorjeva met her future husband, an Estonian studying to become a theater director. In fact, the two collaborated in school when she wrote music for one of his theater projects. Following her marriage, Grigorjeva moved to Estonia in 1991 with her husband.<sup>7</sup> There, she pursued postgraduate study with Lepo Sumera at the Estonian Academic of Music from 1994 to 1998.<sup>8</sup>

After graduating Grigorjeva began her career as a freelance composer. She was appointed composer in residence at the NYFD, an international contemporary music festival held in Tallinn since 1991, for the 2006/2007 season. She was awarded the Heino Eller Music Prize in 2003, and the Annual Prize of the Endowment for Music of Estonia in 2004 and 2013. In addition, Grigorjeva's album *In Paradisum*, featuring the Estonian National Male Choir and Mikk Üleoja, was awarded the Estonian Music Prize in the category of Classical Album of the

---

<sup>5</sup> Galina Grigorjeva, interview by the author, June 7, 2020, Appendix B.

<sup>6</sup> State Hermitage Museum, founded in 1764, is one of the world's largest museums. It is located in St. Petersburg and has over three million items in its collection.

<sup>7</sup> Galina Grigorjeva, interview by the author, June 7, 2020.

<sup>8</sup> Lepo Sumera (1950–2000) is one of the most renowned Estonian composers along with his teacher Heino Eller and Arvo Pärt. Sumera is well known for his post-minimal compositional techniques with use of diatonic modes and motivic repetitions in polyrhythmic textures.

Year 2014.<sup>9</sup> Grigorjeva's music has been performed in numerous countries, including Estonia, Ukraine, Russia, Finland, Poland, England, Germany, Austria, France, and the United States. Additionally, Grigorjeva's work has been performed by a number of esteemed performers and ensembles such as the Estonian Philharmonic Chamber Choir (conductor Paul Hillier), Hortus Musicus (artistic director Andres Mustonen), the Moscow Chamber Orchestra (conductor Constantine Orbelian), the Moscow Patriarchate Choir (conductor Anatoly Gridenko), the State Choir Latvia, and the University of Illinois at Urbana-Champaign Chamber Singers (conductor Dr. Andrew Megill).<sup>10</sup> Festivals that have featured Grigorjeva's works include *From Avant-Garde to the Present Day* (St. Petersburg, 1996), *Two Days and Two Nights* (Ukraine, 2001 and 2003), *December Nights* (Moscow, 2002), *Lockenhaus Festival* (Austria, 2003), *the Festival Pablo Casals in Parades* (France, 2004), *Festival via Baltica* (Latvia, 2013), *Fajr International Music Festival* (Iran, 2015), *International New Music Festival* (St. Petersburg, 2016), *Estonian Music Days* (Tallinn, 2018), and *Tanglewood Festival Chorus* (Boston, 2019). Grigorjeva's works were chosen twice to represent Estonia at the International Rostrum of Composers, an annual forum organized by the International Music Council for exchanging and publicizing works of contemporary classical music.<sup>11</sup> *On Leaving* was selected in 2000 and performed in Amsterdam, and *Lament* was performed in Paris in 2002.<sup>12</sup>

Grigorjeva is well-known and highly regarded in Estonia, but less so outside of Europe. Grigorjeva's unique compositions, based on her inherent Slavonic and Russian Orthodox

---

<sup>9</sup> Galina Grigorjeva, "Biography"

<https://www.emic.ee/?sisu=heliloojad&mid=58&id=18&lang=eng&action=view&method=biograafia>

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

background, have contributed to the music of Estonia and helped to introduce Estonian music to the international stage. It is my hope that Grigorjeva's music will be more frequently performed and beloved by both performers and audiences, as well as researched and analyzed more extensively in academia.

## Chapter 3: Overview of Byzantine Chant and Znamenny Chant

This chapter will serve as a basic guide for Byzantine chant and Znamenny chant to provide a fuller understanding of Galina Grigorjeva's compositions that frequently allude to Orthodox musical tradition.

### Byzantine Chant

Byzantine chant developed in the Eastern Roman Empire in places like Constantinople and is still practiced as part of the dominant liturgy of the Eastern Orthodox Christian Church, officially named as Orthodox Catholic Church. The liturgical language of this chant is Greek, though it has been translated into Syriac, Coptic, Arabic, Armenian, Georgian, Church Slavonic, and other languages. Almost all of the medieval Byzantine chant repertory is preserved in manuscript sources with musical notation.<sup>13</sup> Byzantine music manuscripts are mainly notated in two different systems. The first, dating from around the ninth century, is the "ekphonic" (reading aloud), a system of symbols indicating the musical tones for chanting the text of the scriptures of the Old and New Testaments.<sup>14</sup> Ekphonic notation developed as an aid to memorization and recitation of biblical text in liturgical services.<sup>15</sup> The second notational system is a melodic notation used for the chanting of psalmody and hymns from the mid-tenth century. This notation gradually developed from neumes and earlier forms of notation that indicated the melodic contour of a chant.<sup>16</sup> This melodic notation offered more information to the singer, such

---

<sup>13</sup> Kenneth Levy, "Byzantine Chant" Grove Music Online. Revised by Christian Troselsgård. Accessed, March 7, 2020, <https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.04494>.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.



as the musical interval from the preceding tone and the length of tones or rhythmic values, which allowed for more precision and consistency in chant recitation.<sup>17</sup>

### *Byzantine Modes*

The melodies of Byzantine chant are built with small intervals and stepwise motion within a range of about an octave. The tones within the scale are named as the following: Νη, Πα, Βου, Γα, Δι, Κε, Ζω (Ni, Pa, Vu, Ga, Di, Ke, Zo). These are roughly equivalent to the western Guidonian syllables that signify tones: Ut (Do), Re, Mi, Fa, Sol, La, Si. Byzantine chant is based on the system of eight modes or echōi known as Oktōēchos, which are composed of four authentic and four plagal modes that have one of the four final tones on either D, E, F, or G.<sup>18</sup> Each mode in the Oktōēchos system does not have a specific name but is only designated as Mode I, Mode II, Mode III, Mode IV, Mode 1 Plagal, Mode II Plagal, Mode III Plagal, and Mode IV Plagal.<sup>19</sup> Each Oktōēchos is associated with a week of the liturgical calendar where the rotation of eight-week cycle begins with Authentic Mode I, proceeding to the next higher number each Sunday.<sup>20</sup>

The scales of the Oktōēchos form from a combination of two tetrachords based on the tones described above, Ni, Pa, Vu, Ga, Di, Ke, and Zo. Example 3.1 demonstrates a series of disjunct tetrachords with a pattern of whole tone–semitone–whole tone, which had been regarded as the theoretical foundation of all modes.<sup>21</sup>

---

<sup>17</sup> Ibid.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Egon Wellesz, *A History of Byzantine Music and Hymnography* (Oxford University Press, 1961) p. 69.

<sup>21</sup> Henry J.W. Tillyard, “The Modes in Byzantine Music,” *The Annual of the British School of Athens*, 22 (1916/1717 – 1917/1918):133-156; p. 135.

Example 3.1 An extension of the scale of finals, upwards and downwards.<sup>22</sup>

[ G A B $\flat$  c ] [ d e f g ] [ a b c' d' ] [ e' f#' g' a' ]

Moreover, these eight Byzantine modes are based on four different systems called *genera*: diatonic scale, soft chromatic scale, hard chromatic scale, and enharmonic scale. These four scales are based on the different tuning systems, denoting that an interval between pitches may vary from mode to mode. The diatonic scale spans over an octave from C to C and is quite similar to the Western equal-tempered C major scale; however, the difference is seen in the E and the B as they are slightly lower, around 33 percent, compared to the Western C major scale. The enharmonic scale sounds just like an equal-tempered major scale, and the soft chromatic scale has both D and A that are roughly 66 percent lower.<sup>23</sup> Finally, the hard chromatic scale sounds the most different as the D and A are drastically lower to a degree of almost a semitone while having the E and B around 33 percent higher, resulting in a very exotic sounding scale that has an interval between D to E and A to B to be close to three semitones wide.<sup>24</sup> Because of the use of these different tuning systems, some of the eight modes sound chromatic and even microtonal to ears used to the Western equal-tempered scale.<sup>25</sup> This is better illustrated in Example 3.2 that demonstrates a visual outlining of the difference in sound through comparison between the four Byzantine *genera* and the Western equal-tempered scale.

---

<sup>22</sup> Ibid.

<sup>23</sup> Charles W. Kamm, "New Voices in Research: Modernism and Byzantine Influence in Rautavaara's "Vigilia", Part Two," *The Choral Journal*, Vol.50, No.4 (November 2009): 47-57; p. 48.

<sup>24</sup> Stanley J. Takis. "Beginning to Learn the Byzantine Musical System Using Western Notation and Theory," Accessed March 12.20 [http://www.newbyz.org/byzantine\\_music\\_for\\_western\\_musicians.pdf](http://www.newbyz.org/byzantine_music_for_western_musicians.pdf)

<sup>25</sup> Charles W. Kamm, "New Voices in Research: Modernism and Byzantine Influence in Rautavaara's "Vigilia", Part Two," p. 48.

Example 3.2: Comparison of Four *Genera* with the Western equal-tempered Chromatic Scale.<sup>26</sup>

Equal-tempered	C	Db	D	Eb	E	F	F#	G	Ab	A	Bb	B	C
Enharmonic	Ni		Pa		Vu	Ga		Di		Ke		Zo	Ni
Diatonic	Ni		Pa		Vu	Ga		Di		Ke		Zo	Ni
Soft Chromatic	Ni	Pa			Vu	Ga		Di	Ke			Zo	Ni
Hard Chromatic	Ni	Pa				Vu	Ga	Di	Ke				Zo
Equal-tempered	C	Db	D	Eb	E	F	F#	G	Ab	A	Bb	B	C

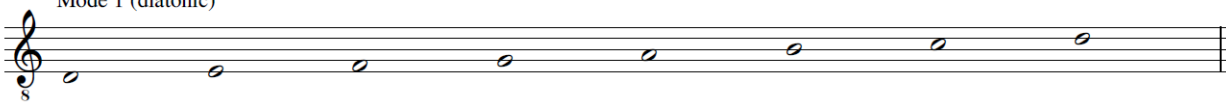
To list how each Mode correlates to a specific scale, Modes I, IV, I Plagal, and IV Plagal are diatonic. Mode II is a soft chromatic, Mode II Plagal is a hard chromatic, and Mode III is an enharmonic scale. Mode III Plagal can be either enharmonic or diatonic scales, depending on the presence of a B $\flat$  (enharmonic) or a B $\natural$  (diatonic). Example 3.3 illustrates the eight Byzantine modes adjusted to the Western scale for a visual understanding of the actual sound of Oktōēchos.

---

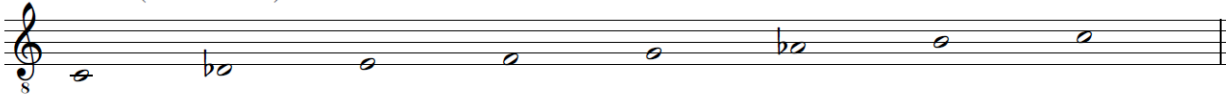
<sup>26</sup> Ibid.

Example 3.3: Oktōēchos written in the Western Scale.<sup>27</sup>

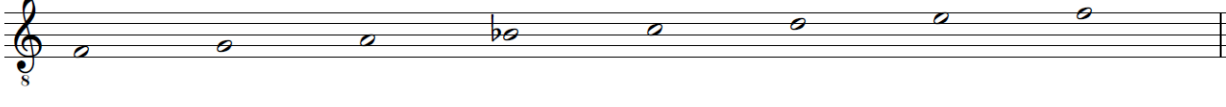
Mode 1 (diatonic)



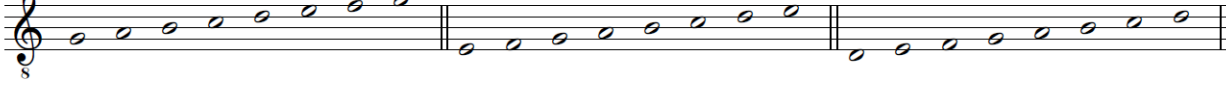
Mode 2 (soft chromatic)



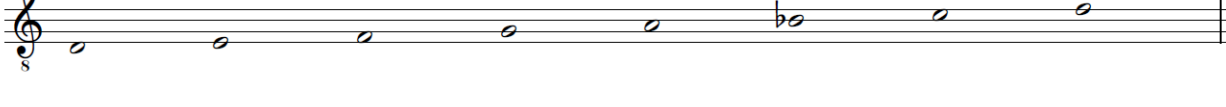
Mode 3 (enharmonic)



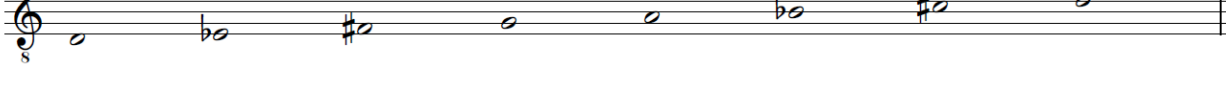
Mode 4 (diatonic)



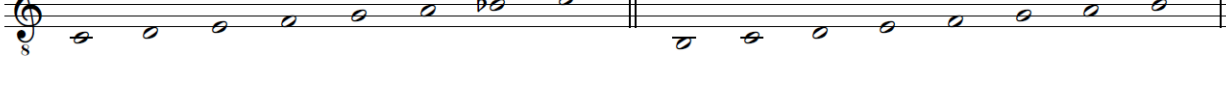
Mode 1 Plagal (diatonic)



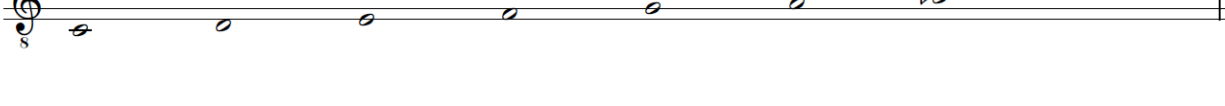
Mode 2 Plagal (hard chromatic)



Mode 3 Plagal (enharmonic) (diatonic)



Mode 4 Plagal (diatonic)



<sup>27</sup> Tillyard, “The Modes in Byzantine Music,” 142-147

Byzantine chant is purely monophonic and is mainly sung syllabically, and occasionally in combination of syllabic and melismatic style, with eight notes being the general unit. This chant is performed with the voice alone with restriction on the use of instruments in considering the human voice as the most appropriate instrument to praise God.<sup>28</sup> However, a kind of ‘accompaniment’ undergirds the chant melody in the form of *ison*, or drone, sung by singers. There is disagreement among musicologists if the *ison* causes Byzantine chant to be classified as polyphonic or homophonic, but there is consensus that the *ison* assists the tonal stability and provides modal color to a chant.<sup>29</sup>

Byzantine Hymns are another significant part of musical liturgy of the Eastern Church, along with Byzantine Chant.<sup>30</sup> They are composed based on the *oktōēchos*, and the subgenres consist of Troparion, Kontakion, Kanōn, and Stichēron. Troparion is a simple strophic hymn which is suitable for congregational singing.<sup>31</sup> Kontakion is a narration of a long metrical biblical text, usually in 20-30 stanzas with a short refrain. Kanōn is also a strophic hymn which has correspondence to the nine-ode kanōn, derived from biblical canticles, where each ode consists of three or four similarly structured strophes sung to the same music. Kanōn became more popular in the late seventh century and replaced the Kontakion.<sup>32</sup> Stichēron are hymns which serve as choral interludes among the concluding verses of psalms, usually finished with a melisma.<sup>33</sup> These hymns were generally sung in two ways, responsorially or antiphonally. The responsorial form begins with a cantor’s singing of the verses followed by the choir’s refrain. The antiphonal form is sung by two choirs, each with its own solo and refrain.

---

<sup>28</sup> Viorel Gheorghe, *A Theory of Byzantine Music* (Los Angeles, CA: University of Southern California, Microfilms, 1995)

<sup>29</sup> Wellesz, *A History of Byzantine Music and Hymnography*

<sup>30</sup> Kenneth Levy, “Byzantine Chant” Grove Music Online.

<sup>31</sup> Ibid.

<sup>32</sup> Wellesz, *A History of Byzantine Music and Hymnography* 157

<sup>33</sup> Ibid.

Hymns were utilized as a tool to engage the congregation, allowing them to sing during the worship service and intensify the fundamental concept of *koinōnika* (communion).<sup>34</sup>

## Znamenny Chant

Znamenny chant has been a primary chant of Russian Orthodox Church, and it exists in one thousand extant manuscripts from the eleventh to the late seventeenth centuries.<sup>35</sup> The term *Znamya* means “sign,” and *Znamenny Chant* means chanting by signs.<sup>36</sup> Znamenny chant can be regarded as a descendent of the Byzantine chant, evident in their similar musical styles and notational and modal systems, and shares the system of Oktōēchos, the eight modes. It began to develop as medieval Slavonic singers were trained to sing Byzantine chant. A number of surviving early Slavonic manuscripts illustrate Znamenny chant’s Byzantine origin due to the fact that both Slavonic and Byzantine manuscripts share identical texts and neumes.<sup>37</sup> Subsequently, Znamenny chant started to develop its own style as it was influenced by Slavonic folk music and language.<sup>38</sup> Example 1.4 shows correlations between Znamenny chant and Russian folk music.

---

<sup>34</sup> Dimitri E. Conomos, “A Brief Survey of the History of Byzantine and Post-Byzantine Chant,” *The Divine Music Project*, <http://www.asbm.goarch.org/articles/a-brief-survey-of-the-history-of-byzantine-and-post-byzantine-chant/>

<sup>35</sup> Alfred J. Swan, “The Znamenny chant of the Russian Church – Part I,” *The Musical Quarterly*, Vol. 26. No.2 (1940): 232-243; p. 232.

<sup>36</sup> Joan L. Roccasalvo, “The Znamenny Chant,” *The Musical Quarterly*, Vol.74. No.2 (1990): 220-221

<sup>37</sup> Miloš Velimirović, et al, “Russian and Slavonic church music” Grove Music Online, Accessed, March 7, 2020, <https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.43458>

<sup>38</sup> Slavs refers to a group of people in the eastern Europe and are subdivided into East Slavs (Russians, Ukraines, and Belarusians), West Slavs (Poles, Czechs, Slovaks, and Wends), and South Slavs (Serbs, Croats, Bosnians, Slovenes, Macedonians, and Montenegrins).

Example 3.4 Parallels between Znamenny chant and Russian folk music<sup>39</sup>

The image displays three musical staves, each comparing a Znamenny chant pattern with a Russian folk song. Each staff is divided into two parts by a double bar line. The first part of each staff shows a Znamenny chant pattern, and the second part shows a Russian folk song.

- Staff 1:** The first part is labeled "A pattern of the 1st echos (rutrá)" and the second part is labeled "Palchikov, Peasant Songs, No. 109".
- Staff 2:** The first part is labeled "A pattern of the 5th echos (ossóka)" and the second part is labeled "Palchikov, Peasant Songs, No. 31".
- Staff 3:** The first part is labeled "Fragment from a hirmos (8th echos) Nativity of the B.V. Mary" and the second part is labeled "Liadov, 30 FolkSongs, Glorification of the Married Man".

As the music became intertwined with Russian tastes and culture, the notation system also underwent reform in order to match proper reading of the text in Slavonic languages.<sup>40</sup> In the sixteenth and seventeenth centuries, the western ideas of harmony and polyphony—especially the Venetian style of divided choir known as *cori spezzati*—had an impact on Znamenny chant.<sup>41</sup> After the seventeenth century, Znamenny chant lost favor and almost disappeared for two centuries against the rising tide of the court chapel music of the Russian Empire. However, the tradition of Znamenny chant was preserved by a group of conservative ‘old believers’ called *starovery*, who refused to accept the liturgical reforms of the Russian Orthodox Church by the patriarch Nikon.<sup>42</sup> Later on in the nineteenth and twentieth centuries, notable choral works based on Znamenny chant melodies composed by Nikolai Rimsky-

<sup>39</sup> Alfred J. Swan, “The Znamenny chant of the Russian Church – Part II,” *The Musical Quarterly*, Vol. 26. No.3 (1940): 365-380; p. 366

<sup>40</sup> Joan L. Roccasalvo, “The Znamenny Chant,” *The Musical Quarterly*, p. 222

<sup>41</sup> *Ibid*, p. 224

<sup>42</sup> In 1652, Patriarch Nikon ordered to follow the texts of Greek Church to correct the inaccuracy from the process of translations from Greek to Old Slavic, ultimately to unify the liturgical texts of Russian Church.

Korsakov (1844–1908), Alexander Kastalsky (1856–1926), Sergei Rachmaninoff (1873–1943), and Pavel Chesnokov (1877–1944) also served to revive Znamenny chant in Russian culture.

The eight modes of the Znamenny chant lie within B $\sharp$  in the lower octave and B $\flat$  in the higher, and this range is divided into four registers as illustrated below.<sup>43</sup>

Example 3.5 Series of sounds by four registers.<sup>44</sup>



The chant generally begins in lower registers and ascends to reach the triple bright register of the scale. The chant melodies strictly move in a stepwise motion with the exception at cadential moments where a fourth or fifth interval leaps usually occur. In addition, the melody proceeds mainly in quarter notes where half notes comprise the pulse. Whole notes are generally reserved for the end of phrases or cadences, and eighth notes are very rare in this style of chant. The combination of these note values results in a slowly moving chant that communicates solemnity and dignity.<sup>45</sup> Moreover, texts were treated in an utmost reverent manner, with no repetition, and set into chant which served to convey the feeling of being in the presence of an exalted reading of the words.<sup>46</sup>

---

<sup>43</sup> Alfred J. Swan, The Znamenny chant of the Russian Church – Part II, *The Musical Quarterly*, Vol. 26. No. 3 (1940): 365-380; see p. 366.

<sup>44</sup> Ibid.

<sup>45</sup> Ibid, 368

<sup>46</sup> Ibid, 369



Byzantine chant has been a significant source for the liturgical practice of Eastern Orthodox Church tradition. Since Eastern Orthodoxy was spread throughout an extensive area—from the Balkans to the Middle East and through Russia (including the former Soviet countries)—Byzantine chant has taken on regional cultural aspects such as languages and folksongs, becoming, in effect, a smattering of independent musical liturgies with a common origin. Znamenny chant is a descendent of Byzantine chant and share certain musical features, including a diatonic idiom, use of *ison* and Oktōēchos (eight modes), and use of Byzantine Hymns such as the Kontakion and Kanōn. This overview of Byzantine and Znamenny chants will serve as a theoretical background as to understand Grigorjeva's music.

## Chapter 4: Overview of Grigorjeva's Compositional Influences and Stylistic Characteristics

An examination of Galina Grigorjeva's compositions unveils a unique and engaging compositional style replete with timbral and textural explorations based on her deeply rooted Slavonic cultural background and Russian Orthodoxy. Her compositional oeuvre is extensively varied in genre, consisting of music for children; music for solo instrument and chamber ensembles; and vocal, choral and orchestral works.<sup>47</sup> Throughout her works, Grigorjeva has shown interest in experimenting with timbre, which can be seen in her unconventional combinations of sound. Examples of such experimentation can be seen in *It's Ringing Somewhere* (2001) which is scored for violin, vibraphone, guitar, and *There is a Time for Autumn* (2004) for six percussionists: three timpanis, bass drum, five cymbals, two gongs, two tam-tams, rain stick, maracas, three triangles, orchestra bells, crotales, tubular bells, vibraphone, marimba, song whistle.

Some of Grigorjeva's instrumental works also delve into more avant-garde compositional techniques such as pointillism as well as old musical materials of the Russian Orthodox church. A pointillistic approach is particularly evident in *Poly-phonie* (1998) for piano, in which intervallic experiments create a pointillistic style, as well as *In quattro quarti* (2007) for saxophone quartet, and *Perpetuum mobile* (2008) for string quartet (Example 4.1).

---

<sup>47</sup> An annotated catalog of Grigorjeva's choral works will be presented in Appendix C, and her other genres of compositional list will be given in Appendix D.

Example 4.1 Galina Grigorjeva, *In quattro quarti* (2007), mm.1-8

Additionally, the influence of Orthodox Christian musical tradition is seen widely in her works, including *Perezvony* (Play of Church Bells, 2017) for kannel and *Evening Bells* (2019) for harp, harpsichord, and kannel, inspired by Orthodox Church bells.<sup>48</sup>

It is difficult to precisely characterize Grigorjeva's music because of the variety of works and techniques with which she experiments freely. The composer herself, therefore, is perhaps

<sup>48</sup> Kannel is a traditional Estonian string instrument which is formed of a hollow box with strings that are plucked to make sound.

the best source for evaluating her compositional style. In an interview with *Postimees*, Grigorjeva clarifies her dynamic compositional approach by explaining that she views herself as an intervallic-minded composer rather than a harmonic-focused composer.<sup>49</sup> In other words, she prefers to create colorful sonorities through intervallic relationships between the harmonies rather than using a functional harmonic language. Grigorjeva explained in an interview with the author that she uses intervals and harmonies as symbols of concepts and does not use them in structural relationships based on Western classical music theory.<sup>50</sup>

Owing to the breadth and diversity of Grigorjeva's compositional style and output, this chapter will focus on generalizable stylistic characteristics of her choral music, followed by a more detailed discussion of *On Leaving*, *Nature Morte*, and *In paradisum* in the following chapter. Specifically, this chapter will address melody, text, rhythm, harmony, and texture in Grigorjeva's choral works.

## **Melody**

Melody is a fundamental factor in Grigorjeva's compositions. It also seems to hold personal significance for Grigorjeva, as her melodies are often chant-like, an allusion to her Russian Orthodox faith. This influence is particularly notable in the flow of Grigorjeva's melodies which predominantly move in stepwise motion spanning the interval of a fourth or a fifth, with limited leaps. The melody is often delivered by a single voice or passed from voice to voice throughout the course of the piece. Polyphony and heterophony are other ways Grigorjeva

---

<sup>49</sup> Immo Mikhelson, "The pulse of music beyond language barriers", *Postimees* (2000).  
<https://www.emic.ee/immo-mikhelson-muusika-pulsist-teispool-keelebarjaare---postimees-09062000>

<sup>50</sup> Galina Grigorjeva, interview by the author, June 7, 2020, Appendix B.

deploys melodies.<sup>51</sup> Example 4.2 demonstrates heterophonic writing as the melody in the solo is imitated in two soprano parts with their own varied prolations.

Example 4.2 Galina Grigorjeva, *Svyatki*, mvt 5. mm. 13-16, heterophonic passage

13 *mf* **Meno mosso**

Solo *p legatissimo* 3:4 6:8 6:8

I. Ha - pac - tēt - tra - va mu - pa - - - ва - я. Pa - zo - v'jut  
Na - ras - tēt - tra - va mu - ra - - - va - ya. Ra - zo - v'jut

S. *p* 5:8 5:8 5:8

II. Ha - - - pac - tēt - tra - va mu - pa - - - ва - я.  
Na - - - ras - tēt - tra - va mu - ra - - - va - ya.

A. *p*

Oй - лю - ли  
Oy - lyu - li

T.

Grigorjeva also adds interest and depth to her work by manipulating melodic fragments throughout her compositions, using techniques such as repetition, inversion, rhythmic diminution, and augmentation.<sup>52</sup>

## Text

Text is an integral element of Grigorjeva's choral and vocal compositions. Her sources are drawn primarily from Russian Orthodox liturgical texts, or are texts related to Russian folklore and Russian literature. Nonetheless, these texts have been written in multiple languages,

<sup>51</sup> Heterophony is found in both Orthodox chant and Slavonic folksong traditions.

<sup>52</sup> This will be treated with more details in the next chapter.

including Russian, English, and Estonian.<sup>53</sup> The texts that Grigorjeva uses carry great personal significance for her, reflecting her faith and her values. Grigorjeva describes her affinity for the use of text:

There are two reasons why I use text often. One is programmatic. Another reason is that, in my opinion, good knowledge and understanding of poetry is disappearing nowadays. I do not claim that there are few good poets in our days, ... But high poetry – I often turn to canonical texts – is primarily a word and a thought that compels one to focus: it no longer rides the storyline but retains the idea of global truths.<sup>54</sup>

## Rhythm

Grigorjeva's use of rhythm is almost always tied to the text chosen, in four different ways. The first is a natural rhythm that organically arises from the text that is set into a chant-like melody. Through her frequent use of mixed meter, the natural rhythm of the chant is preserved (Example 4.3).

Example 4.3 Galina Grigorjeva, *Vespers* (2018), mvt 2, mm. 1-5, chant-like melody

The musical score for Example 4.3 consists of two staves: Baritone and Bass. The Baritone staff begins with a tempo marking of a quarter note equal to 56 beats per minute, followed by the instruction 'Solo' and a dynamic marking of 'mf'. The melody is written in a series of measures with changing time signatures: 6/4, 5/4, 4/4, 3/4, and 4/4. The lyrics 'Bless the Lord, o my Soul, o Lord my God thou art ve-ry' are written below the Baritone staff. The Bass staff is empty.

The second is a slow, sustained, and non-rhythmic scheme that evokes a floating quality, as seen in Example 4.4.

<sup>53</sup> A major portion of Grigorjeva's compositional output is from commissions, implying that there were specific conditions to be met in selecting language or orchestration.

<sup>54</sup> Galina Grigorjeva, interview by Tiina Mattinen, (*Muusika*, November 2014), <https://www.sirp.ee/s1-artiklid/c5-muusika/2014-04-11-11-14-15/>

Example 4.4, Galina Grigorjeva, *Nox Vitae* (2011), mvt 1, mm. 43-45

The musical score for Example 4.4 is written for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The time signature is 4/4. The tempo markings are *rit. molto* and *a tempo*. The lyrics are in Russian. The Soprano part has a fermata on the first measure. The Alto part has a fermata on the first measure. The Tenor part has a fermata on the first measure. The Bass part has a fermata on the first measure. The lyrics are:   
 S. вут, (м) си - ла, ра-дос-ти   
 A. вут, (м) си - ла, ра-дос-ти   
 T. вут, (м) си - ла, ра-дос-ти   
 B. вут, (м) си - ла, ра-дос-ти

Thirdly, homorhythmic textures are frequently utilized when Grigorjeva seeks to create the effect of emphatic communication of the text. This kind of declamation can be seen in Example 4.5.

Example 4.5, Galina Grigorjeva, *Vespers* (2018), mvt 7, mm. 1-4

The musical score for Example 4.5 is written for four vocal parts: Soprano, Alto, Tenor, and Bass. The time signature is 4/4. The tempo marking is  $\text{♩} = 75$ . The dynamic marking is *ff*. The lyrics are in English. The lyrics are:   
 Soprano I will bless the Lord at all times:   
 Alto I will bless the Lord at all times:   
 Tenor I will bless the Lord at all times:   
 Bass I will bless the Lord at all times:

The fourth is an active and repetitive rhythm based on the traditions of Slavonic folklore. For

example, Russian folk rhythm tends to flow freely similar to the Znamenny chant, with frequent shifting between meters such as 5/4 or 7/4 (Example 4.6).<sup>55</sup>

Example 4.6 Galina Grigorjeva, *Bog Gospod* (2014), mm. 1-4

**Allegretto** ♩ = 108

V-c. solo

Teonr I

Tenor II

Bariton

Bass

Бог Гос-подь и я - ви - ся нам, я - ви - ся нам, Бла - го-сло - вен,

## Harmony

Grigorjeva's harmonic vocabulary is primarily focused on creating color rather than function, mostly based on modal and diatonic concepts. She successfully creates colorful sonorities by use of tertian chords, added tone chords, quartal and quintal harmonies, and tone clusters. Grigorjeva has a great sense in using her harmonic techniques at precise moments to conjure a momentum of colorful sonorities to create deep pathos and spiritual resonance. This profound expressive quality through her use of harmony can be particularly attractive to performers and audiences. Example 4.7 illustrates such elements of Grigorjeva's harmonic

<sup>55</sup> Keith Wilcox, *Russian Sacred Choral and Folk Music: A Multicultural Text for High Schools and College* (Kansas City, MO: University Microfilms, 1998)



vocabulary beginning with a tone cluster of four successive notes, <Ab, G, F, Eb> in the first measure, an Ab major triad with dual suspensions on Db and Bb in the second measure, an Eb minor chord with an added second in measure 6, and a Cb major triad with an added second and fourth in measure 7.

Example 4.7 Galina Grigorjeva, *Diptych*, mvt 1, “Nyne otpushtshajeshi” (Lord now let your servant depart), mm.1-8

The musical score is for a four-part vocal setting. It begins with a tempo marking 'Lento' and a metronome marking of 50. The key signature has three flats. The first system (measures 1-4) features the following lyrics: Tenor 1: 'Ны - не от - пу - ща - е - щи'; Tenor 2: 'Ны - не'; Baritone: 'Ны - не'; Bass: '(м)'. The second system (measures 5-8) features: Tenor 1: 'Вла - ды - ко'; Tenor 2: 'ба Тво - е - го, Вла - ды... лу Тво - е - му,'; Baritone: 'о ра - ба по гла...'; Bass: 'о по'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'mp'.

Another major element in Grigorjeva’s compositions is the *ison* (drone). This is directly inspired by the Byzantine Orthodox tradition where *ison* is a significant component that acts as a harmonic pillar of the chant while also symbolizing a sound reflective of the divine. Egon

Wellesz (1885-1974), a notable musicologist in the field of Byzantine music, defines *ison* as follows:

The *ison* occupies a special position. It is considered the most important sign because, in Byzantine Church music as in Gregorian Chant, the repetition of the tenor, the tone of recitation, plays an important part in the structure of the melodies. It is the most humble sign, because it indicates that the melodic line is static...but it is also the King because it is the beginning and the foundation not merely of the notation but of the melody itself. It is therefore the beginning of all song, but it is also the end, because all songs close with the *ison*.<sup>56</sup>

This use of the drone is not unique to Grigorjeva; acclaimed composers such as John Tavener (1944-2013), a British composer renowned for his Orthodox-inspired minimalist music, as well as Estonian composer Arvo Pärt (b. 1935) were inspired by this element of the Orthodox chant. In Grigorjeva's works, *ison* is manifested in various ways: on a single note or on the interval of a fourth, fifth, or an octave. It is mainly placed below the melody as a long-sustained note; however, it occasionally moves with the melody and is also observed above the melody. Example 4.2 illustrates how *ison* on the base note of Mode I plagal E expands to encompass a perfect fifth interval that emphasizes the mode.

---

<sup>56</sup> Wellesz, *A History of Byzantine Music and Hymnography*, p. 290

Example 4.8 Galina Grigorjeva, *Bless the Lord, O my soul* (2012), mm. 1-11

The musical score for measures 1-11 of 'Bless the Lord, O my soul' by Galina Grigorjeva. The score is for Soprano, Alto, Tenor, and Bass. The Soprano part is marked 'f' and 'ben marcato'. The lyrics are: 'Bless the Lord, o my soul: and all that is with-in me, bless his ho - ly name.' The Alto part has a '(m)' marking. The Tenor and Bass parts are silent.

## Texture

Texture varies widely in Grigorjeva's works. The majority of her choral compositions use significant divisi to create sensitive and intricate change in textures to create emotional and dramatic passages. This pool of voices is manipulated by Grigorjeva to shape a variety of texture by adding or removing layers of voices, or when juxtaposing a linear texture with a vertical chord to create dramatic effect. Diverse ranges in these voices also contribute in bringing plentiful color in Grigorjeva's music. Her interest in timbre is evident in her choral works as she employs various grouping of voices with a wide-ranging timbre from low bass to high soprano to

enhance both textural and color effects. These textural shifts outline the arc of dramatic tension and relief, and also create a sense of atmosphere.

Although Grigorjeva's expansive catalogue presents a wide variety of compositional techniques, her music provides an especially interesting blend of compositional styles inspired by Slavonic and Orthodox traditions and modern musical style. In addition, her astute taste for text sources coupled with her inventively colorful musical language results in music that is attractive in both its deeply spiritual and intellectual qualities. Perhaps her choices are tied to her philosophy that music has the power to resonate with truth for the listener.<sup>57</sup>

---

<sup>57</sup> Galina Grigorjeva, interview by Jaan-Eik Tulve, (*Muusika*, 1 January 2014), p. 3.

## Chapter 5: Analysis of Selected Choral Works

An examination of three selected choral works, *On Leaving*, *Nature Morte* and *In paradisum*, reveals some of the key elements of Grigorjeva's compositional style. While the works share certain features, there are also differences in style among these pieces. These three pieces are some of Grigorjeva's widely celebrated compositions and offer an excellent starting point in understanding the composer's unique and engaging musical language.

### *On Leaving*

*On Leaving* was originally written for instrument ensemble in 1999, and was orchestrated for a flute, 2 recorders, decant shawm, sackbut, viola, viola da gamba, violone, and organ. It comprises five movements: I. Andante (Gospodi pomilu! – Lord, have Mercy!), II. Con Placido (Ode 1), III. Lugubre (Ode 7-8), IV. Calme (Kondakion), and V. Sostenuto (Ikos). Later in the same year, it was rescored for SATB, 3 triangles, and transverse flute. It is this second version that will be discussed in this chapter. According to Grigorjeva, the text was selected from the 'Canon to Jesus Christ Our Lord and the Virgin Mary on the Hour of Leaving of Orthodox Souls' for the first three movements, and 'On Burying Lay People' for the last two movements. The text is in Russian, provided with English translation from the *Service Book of the Holy Orthodox Catholic Apostolic Church*.

*On Leaving* is based on Orthodox liturgical text, specifically the Kanōn which is a liturgical poem chanted during Orthros in the Byzantine rite (equivalent to Matins and Lauds of the Roman rite).<sup>58</sup> A Kanōn is generally performed in three parts with nine odes of the biblical

---

<sup>58</sup> Miloš Velimirović, "Kanōn" Grove Music Online, accessed, April 28, 2020,

canticles; the first part consists of Odes 1 and 3 (Ode 2 mostly being omitted except during Lent) followed by a short hymn, the second part consists of Odes 4, 5, and 6 followed by a Kontakion and an Ikos, and the third part consists of Odes 7, 8 and 9.<sup>59</sup> The Ikos is a type of song similar to the Kontakion but is more elaborate and extended.<sup>60</sup> It was briefly mentioned in chapter three that Kontakion refers to a form of Byzantine Hymn which was replaced by the Kanōn. The Kontakion later became a much shorter hymn mostly used after the sixth Ode.<sup>61</sup>

Grigorjeva altered the basic structure of this Kanōn with her own text selection from Odes 1, 3, 7, and 8, as well as the Kontakion and the Ikos. The five movements of *On Leaving* can be grouped into three parts with the composer's guidance in the page of text translations; Introit for movement I, 'Canon on the separation of the soul from the body' for movements II and III, and 'After the soul leaves the body' for movements IV and V.<sup>62</sup> In Grigorjeva's interview from the periodical *Muusika*, she talks about Kanōn as a flawless poem which retains the idea of universal truth.<sup>63</sup> Grigorjeva's philosophy regarding the final moments before death was the reason for her selection of these texts for *On Leaving*, and her interpretation of this subject matter is well portrayed in this work.

### *I. Andante*

The first movement is scored for unaccompanied SATB divisi choir. It is comprised of three sections and twenty-three measures in length. The text of this movement, which appears in the score in both the original Cyrillic and in Romanized Russian is as follows.

---

<https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.14677>

<sup>59</sup> Ibid.

<sup>60</sup> Alfred Swan, "The Znameney chant of the Russian Church – Part I," *The Musical Quarterly*, Vol. 26, No. 2 (1940): 243

<sup>61</sup> Egon Wellesz, *A History of Byzantine Music and Hymnography* (Oxford University Press, 1961) p. 157

<sup>62</sup> Grigorjeva, Galina, *On Leaving*, Copenhagen Theatre of Voices Edition

<sup>63</sup> Galina Grigorjeva, interview by Jaan-Eik Tulve, (*Muusika*, 1 January 2014), p. 3.

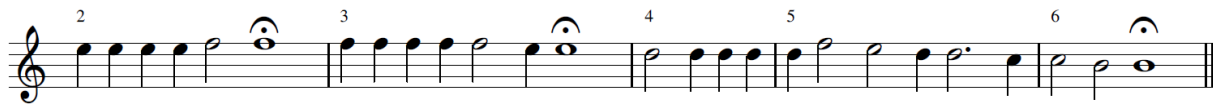
Аминь.  
Господи помилуй мя.

Amín.  
Gospodi pomíluy mya.

Amen.  
Lord, have mercy on me.

Although it appears to be a very short movement of only twenty-three measures, its slow tempo results in an actual running time of approximately four minutes and forty seconds. The composition opens with a distinctive Russian hymn, which often begins with blocked chords on the text, *Amín* (Amen). In section A, spanning mm. 1-6, the melody is placed in the soprano 1 which is harmonized by the rest of the seven voices. Example 5.1 shows the main melodic idea of this movement.

Example 5.1 *On Leaving* (1999), mvt 1, mm. 2-6, melody in the soprano 1



Throughout this movement, particularly in section B between (mm. 7-18) and section C (mm. 19-23), the composer uses fragments of the main melody. For example, a chunk of the melodic figure first heard in mm. 4-5 is sung by the alto 2 in measure 8. Furthermore, the inversion of a portion of this melody moves to tenor 1 and 2 in measure 11, while a longer melodic idea recurs in the alto 1 in mm. 7-9, and in the soprano 1 in mm. 9-10 (Example 5.2).

Example 5.2 *On Leaving*, mvt 1, mm. 7-11

7 **Meno mosso**

S

A *mp* 3

T *mp* 3

B *mp* 3

Гос - по - ди, по - ми - луй, Гос - по - ди, по - ми -  
 Gos - po - di, po - mí - luy, Gos - po - di, po - mí -

Гос - по - ди, по - ми - луй, Гос - по - ди, по - ми -  
 Gos - po - di, po - mí - luy, Gos - po - di, po - mí -

Гос - по - ди, по - ми - луй, Гос - по - ди, по - ми -  
 Gos - po - di, po - mí - luy, Gos - po - di, po - mí -

Гос - по - ди, по - ми - луй, Гос - по - ди, по - ми -  
 Gos - po - di, po - mí - luy, Gos - po - di, po - mí -

9 *p*

S

A *p*

T *p*

B *p*

Гос - по - ди, по - ми - луй, по - ми - луй, по - ми -  
 Gos - po - di, po - mí - luy, po - mí - luy, po - mí -

- луй, ми - луй, Гос - по - ди, по - ми -  
 - luy, mí - luy, Gos - po - di, po - mí -

- луй, по - ми -  
 - luy, po - mí -

- луй, по - ми - луй,  
 - luy, po - mí - luy,

On Leaving (1999)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission



While this movement looks homophonic and tonal at first glance, the harmonic progression here is not functional. Instead, the tonal center moves as follows, shown in Table 5.1: C major, G major, A minor, G, F, B $\flat$  minor, and F.

Table 5.1 *On Leaving*, mvt 1, Tonal layout

Measure	Section	Tonal Center
1-6	A	C major
7-11	B	G major
12-13		A minor
14-15		G
16-18		F
19-22		B $\flat$ minor
23	C	F

Throughout these tonal shifts, the tonic is placed mostly in the bass. Grigorjeva creates variety by using modal ambiguities amidst this harmonic progression, juxtaposing major and minor triads by alternating the third or even omitting it in some instances. Moreover, she creates abundant harmonic colors by incorporating seconds and fourths, cluster tones, and inverted chords. Example 5.3 shows some of these instances, such as the B $\flat$  minor chord with an added fourth in measure 19, and an open fifth on F with added second and fourth in measure 23.

Example 5.3 *On Leaving*, mvt 1, mm. 19-23

19 *pp* *p*

S Гос - по - ди, по - ми - луй, по - ми - луй мя, Те-  
 Gos - po - di, po - mi - lu, po - mi - lu tu, Te-

A Гос - по - ди, по - ми - луй, по - ми - луй, Гос-по-ди, Те-  
 Gos - po - di, po - mi - lu, po - mi - lu, Gos-po-di, Te-

T *pp* *p*

B *pp* *p*

22

S - бе, Гос - по - ди. *p* *ppp*  
 - bye, Gos - po - di.

A - бе, Гос - по - ди. А - - - минь. *p* *ppp*  
 - bye, Gos - po - di. A - - - min.

T А - - - минь. *p* *ppp*  
 A - - - min.

B А - - - минь. *p* *ppp*  
 A - - - min.

On Leaving (1999)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

Grigorjeva also diversifies the texture through voicing and tessitura. An example being tutti singing, followed by a reduced number of voices, followed by a different grouping of voices. When these various textures are combined with tonal shifts, it creates a dramatic rendering of the text, heightening the emotional expression. For instance, the movement begins with the melody underpinned by a simply harmonized C major. This purity is well-suited to the beginning of the liturgy, as it calls the listener to an awareness of the divine presence. When the first accidental is introduced in measure 14 with a tone cluster created by the series of pitches, C, D, Eb and F, the sound palette becomes more intimate and reflective of the more personal emotions of mournfulness and pleading. In addition, a mysterious atmosphere is created through a combination of old and new compositional techniques (Example 5.4). The chant-like melody in parallel fourths in the tenors and basses in measures 12-13 resembles organum of the Middle Ages; yet, clustered harmonies in the sopranos and altos in measure 14 sounds more modern.

Example 5.4 *On Leaving*, mvt 1, mm. 12-14

**mm. 12-14**

**Soprano (S):**  
 - луй.  
 - луу.

**Alto (A):**  
 - луй.  
 - луу.

**Tenor (T):**  
 - луй,  
 - луу,  
 ми - луй Гос - по - ди, по - ми - луй  
 ті - луу Gos - ро - ді, ро - ті - луу

**Bass (B):**  
 по - ми - луй  
 ро - ті - луу

**mm. 14**

**Soprano (S):**  
 по - ми - луй мя, Гос - по - ди, по - ми - луй  
 ро - ті - луу туа, Gos - ро - ді, ро - ті - луу

**Alto (A):**  
 по - ми - луй мя, Гос - по - ди, по - ми - луй  
 ро - ті - луу туа, Gos - ро - ді, ро - ті - луу

**Tenor (T):**  
 мя,  
 туа,  
 а  
 а

**Bass (B):**  
 мя,  
 туа,

On Leaving (1999)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

## II. *Con Placido* (Ode 1)

The second movement is scored for SSAATTBB choir, tenor solo, transverse flute, and three triangles. It is sixty-six measures long and through-composed as the musical ideas are connected and interwoven throughout the movement. The music begins with a prominent tenor solo in the style of Byzantine chant. Example 5.5 shows this chant-like melody that is based on Mode 1 (mm. 1-8). This portion of the melody reappears towards the end of the movement, transposed within the same mode.

Example 5.5 *On Leaving*, mvt 2, mm. 1-8, tenor solo



The text in its entirety is conveyed with an ornamented and haunting melody of the tenor solo:

Каплям подобно  
дождевным,  
злии и малии дние мои,  
летним обхождением  
оскудевающе,  
помалу исчезают уже.  
(Песнь 1)

Kaplyam podobno,  
Dozhdevnŷm,  
Zlíi í malíi dníye moí,  
letnim obhzhdeníyem  
oskudevayushche,  
pomalu ischezayut uzhe.  
(Ode 1)

Like drops of rain  
my evil days  
are few,  
dried up  
by summer's heat, already  
gently vanishing.  
(Ode 1)

Various musical ideas are introduced during this tenor solo in the first thirty-one measures. In the first half of the solo, the chant is accompanied by sustained notes in multiple voices, consisting of various notes that are taken from the melody. From measure 16, another chant-like melody is added in the flute solo, while the perfect fifth *ison* (drone) is sustained by the basses for twenty-six measures. The new flute melody with quick embellishments flows with its distinctive airy timbre, creating a new layer above the more barren tenor melody. The use of triangles effectively adds to the mystical atmosphere of this movement as it recalls the sound of temple bells (Example 5.6).

Example 5.6 *On Leaving*, mvt 2, mm. 16-19

[illegible]

On Leaving (1999)  
Composer: Galina Grigorjeva  
© Edition S 2020 Copenhagen, Denmark  
www.edition-s.dk  
Printed with permission

Another important aspect of this movement in addition to the chant in the tenor solo and flute is heterophony. Grigorjeva comments that the natural dissonance and the almost impenetrable rhythmic organization of heterophonic polyphony are what she finds most remarkable, and these aspects are reflected in the movement.<sup>64</sup> The heterophony can be divided into two sections, measures 23-52 and 53-66. The first four notes of the original tenor melody are varied and placed in this order, in the alto 1, alto 2, soprano 2, tenor 1, and tenor 2. These passages occur on different pitches, and sometimes in inversion, in simultaneous diminished or augmented rhythms (triple, quadruple, quintuple, sextuple and septuple; Example 5.7).

Example 5.7 *On Leaving*, mvt 2, heterophonic polyphony



Throughout this first heterophonic section, Grigorjeva creates dramatic effect by varying the timbre, texture, and voicing. For example, the alto 1 deviates from humming and begins to sing with text starting at measure 23. Subsequently, other voices join in, growing in tension to create a denser texture as the flute solo becomes more agitated. From measure 42, the composer gradually eliminates the male voices, beginning with the bass drones, and then the tenors. The remaining female voices and the flute ultimately converge on D or B at measure 52. This reduction in the number of voices and pitches from mm. 42-52 is one of the examples of text

<sup>64</sup> Galina Grigorjeva, *On Leaving* (Copenhagen: Theatre of Voices Edition, 2008)



painting in accordance with the text, “letnim obhozhdeniyem oskudevayushche, pomalu ischezayut uzhe” (dried up by summer’s heat, already gently vanished) (Examples 5.8 and 5.9).

Example 5.8 *On Leaving*, mvt 2, mm. 35-37

35

Tr. fl. *sfz p* *sfz* *sfz p* *sfz*

3 Tr-s

Solo

S1 *mf*  
лет - - - - ним у - - -  
let - - - - nim u - - -

S2  
ис - че - за - - ют у - - - - же,  
is - che - za - - yut u - - - - zhe,

A1  
ис - - - че - - - за - - - ют  
is - - - che - - - za - - - yut

A2  
по - - - - ма - лу ис - - - -  
po - - - - ta lu is - - - -

T1  
- хож - день - - - ем по - - - ма -  
- hozh - den - - - yet po - - - ta -

T2 *tr*  
лет - - - - - ним  
let - - - - - nim

B

Example 5.9 *On Leaving*, mvt 2, mm. 49-52

49 *mp*

Tr. fl.

3 Tr-s

Solo

S 1

S 2

A 1

A 2

T 1

T 2

B

же. zhe.

же, ис - че - за ют у - же. zhe, is - che - za yut u - zhe.

ма лу у - же. та lu u - zhe.

ют у - же. yut u - zhe.

On Leaving (1999)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

The start of the second heterophonic section, which overlaps with the ending of the first section, begins with a resolute E sung by the soprano 1 accompanied by a single triangle that serves as a scene change. This section continues with the entrances of each voice on B $\flat$ , an augmented fourth interval from the E. Each voice uses the tenor melody first heard in measures 1-8 (Example 5.5, p. 36) in various prolations, creating polyrhythmic heterophony (Example 5.10). The text also returns to that of the beginning of this movement, “Kaplyam podobno, Dozhdevnŷm, Zlíí í malíí dníye moí (Like drops of rain my evil days are few).” Compared to the first section, the heterophony in the second section is clearly observed in mm. 53-66 as the variations on the entire melody are on the same pitch. The movement concludes with each voice fading away in accordance with its own unique prolation. The gradual fading away of the music brings to mind the moment of death and creates a somber and mournful ending.

Example 5.10 *On Leaving*, mvt 2, mm.53-56

53

Tr. fl

3 Tr-s

Solo

Sfz p

S 1

дни М  
Dni m

S 2

A 1

Кап - лям по - доб -  
Кар - lyam ro - dob -

A 2

Кап - лям по - доб -  
Кар - lyam ro - dob -

T 1

Кап - лям по - доб - но, по - доб - но  
Кар - lyam ro - dob - no, ro - dob - no

T 2

Кап - лям по - доб - - - но, по -  
Кар - lyam ro - dob - - - no, ro -

B

On Leaving (1999)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

### *III. Lugubre (Ode 7-8)*

Movement 3 is scored for TTBB voices, also through-composed, and is twenty-one measures in length. Even though the music flows from the beginning to the end without pause, it is divided into three sections. The first section spans from measures 1-9 and sets the first stanza of Ode 7; the second section occupies measures 10-16 and sets the second stanza of Ode 7 and the first stanza of Ode 8; and the third section is from measures 16-21, where the tenor 1 joins with the second stanza of Ode 8. The full text in original Russian, Romanized Russian, and English translation are as follows:

Ночь смертная мя  
постиже неготова,  
мрачна же и безлунна,  
препущающи  
неприготовлена  
к долгому оному пути  
страшному пути;  
да спутешествует ми  
Твоя милость,  
Владычице.

Noshch smertnaya mya  
Postizhe nye gotova,  
mrachna zhe í bezlunna,  
prepushchayushchi  
nyepriготовlyena  
k dolgomu onomu puti  
strashnomu puti;  
da sputyeshstvuyet moi  
tvoya mílost,  
Vladýchitse.

The night of death,  
gloomy and moonless,  
hath overtaken me  
still unready,  
sending me forth  
on that long and dreadful  
journey unprepared.  
But let thy mercy  
accompany me,  
O Lady.

Се вси дние мои  
исчезоша войстинну  
в суете,  
якоже пишется, и лета  
моя со тщанием,  
сети же смертныя  
воистинну и горькия  
предвариша мою душу,  
яже мя обдержат.  
(Песнь 7)

Se vsí dníye moí  
schezosha voístinnu  
v suyete,  
ya kozhe píšetsya, í lyeta  
moya so tshchaniyem,  
seti zhe smertnýya  
voístinnu í gorkiya  
predvarisha moyu dushu,  
yazhe mya obderzhat.  
(Ode 7)

Lo, all my days  
are vanished of a truth  
in vanity,  
as it is written and  
my years also are in vain,  
and now the snares of  
death which of a truth are  
bitter, have entangled my  
soul, and have compassed  
me round about. (Ode 7)

Убегнути ми варвар  
безплотных полки,  
и воздушныя бездны  
возникнути и к Небеси  
взыти мясподоби, да Тя  
во веки славлю,  
Святая Богородице.

Ubegnuti mí varvar  
bezplotnýhpolkí,  
í vozdušnýya bezdný  
vozniknuti, í k Nyebesí  
vzyti myaspodobi,  
da Tya vo veki slavlyu,  
Svyataya Bogoroditse.

Grant that I may escape the  
hordes of bodiless  
barbarians, and rise  
through the abysses of the  
air, and enter heaven; and I  
will glorify thee forever,  
O holy birth-giver of God.

Великой последней  
Гласящей трубе,  
в страшное  
и грозное  
воскрешение суда,  
воскресающим всем,  
помяни мя тогда,  
Святая Богородице.  
(Песнь 8)

Velikoi poslednei  
Glasashchei trube,  
v strashnoye  
í groznoye  
voskresheniye suda,  
voskresayushchým vsyem  
pomyani mya togda,  
Svyataya Bogoroditse.  
(Ode 8)

When the last great  
trumpet shall sound unto  
the frightful and dread  
Resurrection of the  
Judgement Day, and all  
shall rise from the dead;  
then remember thou me,  
O holy birth-giver of God.  
(Ode 8)

The music begins with a unison chant-like melody sung by bass 1 and 2, alternating and accompanying each other with an *ison*. This opening is strongly contrasting to the previous movement where the melody was sung by the tenor voice in high tessitura. The dark and deep color of the bass voice in the beginning this movement match the meaning of the opening text, “The night of death.” From measure 10, the tenor 2 joins in singing on a reciting tone on A, in octaves with the basses for one bar before branching off into its own independent melody (Example 5.10). It is worth noting that text telescoping occurs between measures 10-16 amidst the layering of voices. The basses sing the first stanza of Ode 7 until the tenor 2 joins at measure 10 singing the second stanza of Ode 7 (Example 5.11).

Example 5.11 *On Leaving*, mvt 3, mm.10-13, text telescoping

10

T

8

mp

T

8

Се вси дни - е мо - и ис - че - зо - ша во ис - тин - ну в су -  
 Se vsí dní - ye mo - í is - che - zo - sha vo ís - tin - nu v su -

B

mp

У - бег - ну - ти ми вар - вар без - плот - ных  
 U - beg - nu - ti mí var - var bez - plot - nŷh

(10) 11 12

T

8

T

8

- е - те, я - ко - же пи - шет - ся, и ле - та мо - я со  
 - ye - te, ya ko - zhe pí - shet - sya, í lye - ta mo - ya so

B

пол - ки, и воз - душ - ны - я безд - - - ны воз - ник -  
 pol - kí, í voz - dush - nŷ - ya bezd - - - nŷ voz - ník -

(12) 13

T

8

T

8

тша - ни - ем, се - ти же смерт - ны - я во - ис -  
 tshcha - ní yet, se - tí zhe smert - nŷ - ya vo - ís -

B

- ну - ти, и к Не - бе - си взы - ти - мя  
 - nu - ti, í k Nye - be - sí vzŷ - ti - mya

On Leaving (1999)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

Meanwhile, the basses carry the text of the first stanza of Ode 8 until all voices finally conjoin at measure 17, picking up the second stanza of Ode 8 that was briefly introduced by the tenor 1 in the preceding two measures. This compositional technique of text overlap is known as Russian Polyphonic style which refers to a traditional performance idiom developed in the sixteenth to eighteenth centuries. This simultaneous singing of different texts was to save time from having to sing through a long text.<sup>65</sup>

The melodic motion throughout this entire movement is in strict stepwise motion based on Mode IV Plagal on D (D, E, F, G, A, B $\flat$ , C, D). The chant-like melody begins in lower register of the bass and expands in tessitura with the addition of the tenor 2, followed by the tenor 1. This follows the general rule of Znamenny chant with the use of the four registers; Low, Sombre, Bright, and Triple Bright; of Oktōēchos. This conjoining of voices is combined with the texture shifting to homophony with successive triads in Mode I on A, creating a powerful sound full of depth and breadth to match the text concerning judgement after death. Following this passage, the open fifth in subito *p* at measure 21 immediately creates a halo effect with the text, “O holy birth-giver of God” (Example 5.12). This movement utilizes more of the archaic-sounding Znamenny chant, which contrasts to the next movement’s modern sound.

---

<sup>65</sup> Victor Roudometof. *Globalization and Orthodox Christianity: The Transformation of A Religious Tradition*, New York: Routledge, 2014. p. 64.



Example 5.12, *On Leaving*, mvt 3, mm.21

21 *sub p* *rit.* *pp*

T Свѣ - та - - - - я Бо - го - ро - ди - це.  
 Svyā - ta - - - - ya Bo - go - ro - di - tse.

T Свѣ - та - - - - я Бо - го - ро - ди - це.  
 Svyā - ta - - - - ya Bo - go - ro - di - tse.

B Свѣ - та - - - - я Бо - го - ро - ди - це.  
 Svyā - ta - - - - ya Bo - go - ro - di - tse.

On Leaving (1999)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

#### IV. Calme (Kondakion)

Movement 4 is scored for SAT divisi choir. It is the shortest movement of this work, being only nine measures long; however, it is sung in slow tempo (similar to the first movement) and has an actual running time of around two minutes and twenty seconds. It was briefly mentioned that the last two movements relate to the soul leaving the body after death, and based on this change in textual idea, Grigorjeva creates a dramatic textual contrast between the fourth movement and the previous movements.

Со Святѣми упокой  
 Христе, души раб Твоих,  
 идеже нѣсть болѣзнь,  
 ни печаль,  
 ни воздыханіе,  
 но жизнь безконечная.  
 (Кондак)

So Svyatŷmi upokoi,  
 hriste, dushŷ rab Tvoih,  
 idezhe nest bolezni  
 nŷ pechal  
 nŷ vzdŷhaniye  
 no zhizn bezkonechnaya.  
 (Kontakion)

With the saints give rest  
 O Christ, to the souls of  
 thy servants,  
 Where there is neither  
 sickness nor sorrow, nor  
 sighing, but light  
 everlasting. (Kontakion)

While the preceding movements are connected with the anticipation of death, the text in this movement shifts to contemplation of rest, the light everlasting and immortal. The music describes this promising text in a lighter texture with transparent sounds, tonally centered on D $\flat$  major. As in the previous movements, Grigorjeva does not use functional harmonic language here, but rather uses major triadic harmonies for colorful effects and to create bright and warm sonorities.

The slow sustained melody has a long musical journey. The gradual ascending motion in measures 6-8 can be described as one of the brightest and glorious moments in this entire work with a great arrival point on a D $\flat$  major triad on second inversion at measure 9 (Example 5.13). This gesture successfully paints the text in the last measure: “but the light is everlasting” (Example 5.13). This movement in its entirety is written only in white notes which seems to manifest a sublime unworldliness devoid of pain and sorrow, reflecting the image of heaven, as opposed to the previous movement of judgement mostly filled with black quarter notes.

Example 5.13 *On Leaving*, mvt 4, mm. 5-9

(5)

S  
бо - лезнь ни пе - чаль ни  
bo - lezn ní pe - chal ní *tr*

A  
бо - лезнь ни пе - чаль ни  
bo - lezn ní pe - chal ní *tr*

T  
бо - лезнь ни пе - чаль ни  
bo - lezn ní pe - chal ní *tr*

(6)

S  
воз - ды - ха - - - ни - е но  
voz - dy - ha - - - ní - ye no

A  
воз - ды - ха - - - ни - е но  
voz - dy - ha - - - ní - ye no

T  
воз - ды - ха - - - ни - е  
voz - dy - ha - - - ní - ye

9 *mf* *rit. p* *pp* *ppp* *morendo*

S  
жизнь без - ко - неч - на - - - я.  
zhizn bez - ko - nech na - - - ya. *morendo*

A  
жизнь без - ко - неч - на - - - я.  
zhizn bez - ko - nech na - - - ya. *morendo*

T  
жизнь без - ко - неч - на - - - я.  
zhizn bez - ko - nech na - - - ya. *morendo*

On Leaving (1999)  
Composer: Galina Grigorjeva  
© Edition S 2020 Copenhagen, Denmark  
www.edition-s.dk  
Printed with permission

*V. Sostenuto (Ikos)*

Movement 5 is scored for SATB divisi, and this last movement of *On Leaving* is in two sections: mm. 1-11 and mm. 12-26. Grigorjeva's setting of Ikos reflects the binary structure of the text:

Сам един еси  
безсмертный,  
сотворивый и создавый  
человека,  
земнии убо от земли  
создахомся, и в землю  
туюжде пойдем,  
яко же повелел еси  
Создавый мя и рекии ми:

Sam Yedín yesí  
Bezsmertnýi,  
sotvorívŷi í Sozdavŷi  
cheloveka,  
zemníi ubo ot zemlí  
sozdahomsya í v zemlyu  
tuyuzhde poidem,  
yakozhe povelel yesi,  
Sozdavŷi mya í rekílmí:

Thou only art immortal,  
who hast created man.  
For out of the earth were  
we mortals made,  
and unto the earth shall we  
return, as thou didst  
command when thou  
created me,  
saying unto me:

яко земля еси  
и в землю отыдeshи,  
аможе вси человецы  
пойдем,  
надгробное рыдание  
творяще песнь:  
аллилуия. (Икос)

yako zemlya yesí  
í v zemlyu otydeshí  
amozhe vsí chelovetsŷ,  
poidem,  
nadgrobnoye rŷdaniye  
tvoryashche pesn:  
Allíluía. (Ikos)

For earth thou art, and unto  
the earth shalt thou return.  
Whither also all we  
mortals wend our way,  
making our funeral  
dirge the song:  
Alleluia. (Ikos)

This movement opens with a unison chant-like melody in the alto voices that passes on to the tenors, followed by a juxtaposition of harmonized melody in all voices. This musical process recurs with a similar unison melody, seen in the opening of this movement, placed in the basses followed by a harmonized melody in measures 7-10 (Example. 5.14).

Example 5.14 *On Leaving*, mvt 5, mm. 1-2, and mm.7-8

The image displays musical notation for three voice parts: Alto, Tenor, and Bass. The Alto part (measures 1-2) is written on a treble clef staff with a key signature of one flat (B-flat). The Tenor part (measures 1-2) is written on a treble clef staff with a key signature of one flat. The Bass part (measures 7-8) is written on a bass clef staff with a key signature of one flat. The notation shows a unison melody in the Alto and Tenor parts in measures 1-2, and a similar unison melody in the Bass part in measures 7-8, followed by a harmonized melody in all voices.

In the first section of this movement, Grigorjeva creates a soothing and tranquil quality by incorporating a simple texture of alternating unison and harmonized melody without voice divisi. Then, the music continues into the second section, which has a denser texture with the use of wider tessitura in each of the seven voice parts, SSAATTB. The beginning of this second section in measures 12-15 has ample dissonances created by descending and ascending modal scales in the soprano and alto (the two soprano voices beginning simultaneously a perfect fourth and diminished fifth above the alto B $\flat$ ). Meanwhile the bass sings a gradually ascending line (Example 5.14). Although Grigorjeva uses materials from the past (such as modes), she creates contemporary sound through the use of dissonances and colorful harmonies. For example, in measure 13, Grigorjeva creates dissonances by placing a descending melody against sustained notes, A $\flat$ , E $\flat$  and F $\flat$  (Example 5.15).

Example 5.15 *On Leaving*, mvt 5, mm. 12-15

12

**S** *ff* по - ве - лел *ff* ро - ве - лел  
*ro - ve - lel*

**A** *f* я - ко - же по - ве - лел *ff* е - си, по - ве - лел *ff* Соз -  
*ya - ko - zhe ro - ve - lel ye si, ro - ve - lel Soz -*

**T** *8* - дем, *ff* Соз - да -  
*- dem, Soz - da -*

**B** *8* - дем, *ff* по - ве -  
*- dem, ro - ve -*

14 *rit.*  
**S** *mf* Соз - да - вый мя *mf* и ре - кий ми:  
*Soz - da - vyī tya i re - kii mī:*

**A** *mf* - лел Соз - да - вый мя и ре - кий ми:  
*- lel Soz - da - vyī tya i re - kii mī:*

**T** *8* - вый, ми:  
*- vyī, mī:*

**B** *mf* - лел Соз - да - вый, ми:  
*- lel Soz - da - vyī, mī:*

On Leaving (1999)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

This contrasting motion and clashes between the voices build intensity that seamlessly leads into the homophonic section in measures 16-19 with the full chorus singing stately and loudly, “For earth thou art, and unto the earth shalt thou return...” Following this proclamation, in measures 20-23, Grigorjeva employs similar descending and ascending modal scales seen in the previous passage. These scales, however, are sung in longer note values and over a lighter texture with less voice divisi using a simpler harmonic vocabulary including the triad and third parallel intervals rather than using dissonances. This contrast within the second section shows how the composer successfully utilized a single musical idea of descending and ascending modal scales to create two varying effects of tension and relief (Example 5.16).

Example 5.16 *On Leaving*, mvt 5, mm. 20-22

20 *mp*

S — пой - дем, —  
— poi - dem, —

A *mp* — пой - - - дем, — *mp* вси че - ло - ве - цы  
— poi - - - dem, — vsi che - lo - ve - tsy

T *mp* — цы — пой - дем, — *mp* вси че - ло - ве - цы  
— tsy — poi - dem, — vsi che - lo - ve - tsy

B *mp* — цы — а - мо - же вси че - ло - ве - цы  
— tsy — a - mo - zhe vsi che - lo - ve - tsy

22 *mf* 3

S — над - гроб - но - е ры - - -  
— nad - grob - no - ye ry - - -

A *mf* 3 — пой - - - дем, — над - гроб - но - е ры - - -  
— poi - - - dem, — nad - grob - no - ye ry - - -

T — пой - - - дем, —  
— poi - - - dem, —

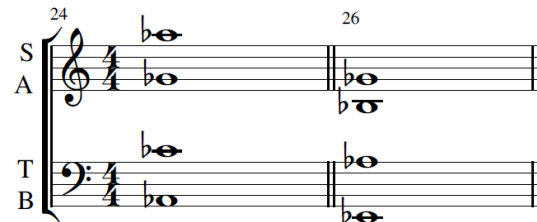
B — пой - - - дем, —  
— poi - - - dem, —

On Leaving (1999)  
Composer: Galina Grigorjeva  
© Edition S 2020 Copenhagen, Denmark  
www.edition-s.dk  
Printed with permission



This gesture relieves the tension and creates an angelic preface to the conclusion section of the work that begins with an A $\flat$  minor seventh chord (missing fifth) in measure 24, closing on an E $\flat$  minor triad with an added fourth with the text, ‘Alleluia’ (Example 5.17).

Example 5.17 *On Leaving*, mvt 5, m. 24 and m. 26



The harmonies of movement 5 are mainly modal and diatonic, based on Mode I, Mode I Plagal, and Mode IV Plagal, with the pitch center shifting throughout the movement: E $\flat$ , D $\flat$ , A $\flat$ , and back to E $\flat$ . The D $\flat$  section shifts from Mode IV Plagal to Mode I (Example 5.18 and Table 5.2). Because the two modes share six common notes (the only difference being F $\sharp$  verses F $\flat$ ), these modal shifts feel organic without any sense of abrupt disjuncture.

Example 5.18 *On Leaving*, mvt 5, Mode I and Mode IV Plagal

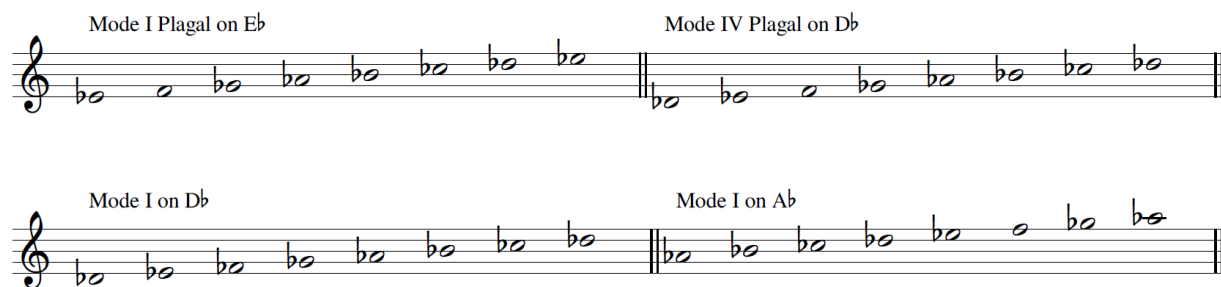


Table 5.2 *On Leaving*, mvmt 5, Modes layout

Measures	Section	Modes and pitch center
1-6	A	Mode I Plagal on E $\flat$
7-11		Mode IV Plagal on D $\flat$
12-15		Mode I on D $\flat$
16-19	B	Mode I on A $\flat$
20-26		Mode I on E $\flat$

*On Leaving* demonstrates the rich and diverse source materials and ideas in Grigorjeva's compositions. Clearly, Grigorjeva draws much inspiration from the music of her upbringing, which is evident in her choice of text regarding death from the Russian Orthodox Kanōn and employment of old Slavonic vocal compositional techniques such as heterophony and text telescoping. However, Grigorjeva's work is not confined by traditional styles or methods. Throughout this piece she blends the archaic materials of modes and chant-like melodies with her modernized harmonic vocabularies, such as major or minor triads with an added tone, dissonance, and tone clusters. Particularly in her use of varied voicings, the overall scope of texture in *On Leaving* shows Grigorjeva's sophisticated and dramatic expression of the text. Thus, *On Leaving* is based on Grigorjeva's reimagination of the past and embrace of the future. Her work further demonstrates how modernity can be reverent of history and timeless ideas, even if such ideas are refined and broadened with modern approaches.

## *Nature Morte*

*Nature Morte* is an *a cappella* choral work in three movements, scored for SATB divisi voices. It premiered on October 23, 2008 at the Niguliste Church in Tallinn, Estonia, and was commissioned by the Estonian Philharmonic Chamber Choir. It was published in 2011 by the Theatre of Voices Editions based in Copenhagen.<sup>66</sup>

Grigorjeva chose the text for *Nature Morte* from two poems by Joseph Brodsky.<sup>67</sup> The first and third movements of Grigorjeva's work use the first and last sections of Brodsky's "Nature Morte," and the second movement uses several sections of the poem, "The Butterfly." Grigorjeva borrowed the titles of Brodsky's poems for the first two movements—"Nature Morte" and "The Butterfly"—, while she chose an original title for her third movement: "Who are you?"

Grigorjeva has explained that her affinity for these texts reflects her values and a view of the world. In her interview in the periodical *Muusika*, she expresses her fears that success and money have become central priorities and have corrupted society. She stresses the danger of these values, which she considers unnatural and damaging. She views aesthetic and musical beauty as sources of guidance and true values for people who live in a broken world.<sup>68</sup>

Grigorjeva further describes the emotional significance of Brodsky's poems in the description of her work:

"Nature Morte" (1971) and "The Butterfly" (1973) were written before and after Brodsky moved to the United States in 1972. The poems brilliantly reflect

---

<sup>66</sup> The Theatre of Voices Edition was founded by a renowned choral conductor, Paul Hillier.

<sup>67</sup> Joseph Brodsky (Iosif Aleksandrovich Brodsky) was a Jewish-Russian-American poet and essayist. He was born in Leningrad (now Saint Petersburg) in 1940 and moved to Michigan, United States, after he was expelled from the Soviet Union in 1972. Brodsky was a poet-in-residence at University of Michigan, Ann Arbor in 1972 and 1974-1980, and professor at Mount Holyoke College, South Hadley, Massachusetts from 1981 to 1996. He was awarded The Nobel Prize in Literature in 1987, "for an all-embracing authorship, imbued with clarity of thought and poetic intensity". He died from a heart attack in Brooklyn, New York, in 1996.

<sup>68</sup> Galina Grigorjeva, interview by Jaan-Eik Tulve, (*Muusika*, 1 January 2014), p. 5.

Brotsky's emotional state at the time. The basic themes of Brodsky's poetry from this period touch on the relationship between people and society, the choice between good and evil, the search for truth, and the relationship with God. For my piece *Nature Morte*, I have chosen the poems' English translation. Brodsky was actively involved in the translation of his words; therefore, the English versions of his texts may be considered just as valuable as the originals, or, in any event, not any less valuable than the originals.<sup>69</sup>

*Nature Morte* is one of Grigorjeva's most expansive and significant works, as the composer throws her wide array of compositional techniques into this piece to communicate the text's complexity. She coordinates these diverse techniques to present audiences with rich, dynamic pictorial sounds. The first movement, "Nature Morte," opens with atonal elements and experimental ideas, while the second and third movements venture into Grigorjeva's signature floating sound with delicate linear chant-like melodies over a harmonic drone, and colorful triadic chords with added notes in various timbre. With these techniques she illustrates the eternal and profound text of the poetry.

#### *Movement I: Nature Morte*

"Nature Morte," the choral work's titular first movement, is scored for twelve-voice SATB divisi choir. It is through-composed and can be divided into three sections, each associated with one stanza from Brodsky's poem.

#### **NATURE MORTE**

People and things crowd in.  
Eyes can be bruised and hurt  
by people as well as things.  
Better to live in the dark.

I sit on a wooden bench  
Watching the passers-by –

---

<sup>69</sup> Galina Grigorjeva, *Nature Morte*, (Copenhagen: Theatre of Voice Edition 2011).

sometimes whole families.  
I am fed up with the light.

This is a winter month  
First on the calendar.  
I shall begin to speak  
when I'm fed up with the dark.

(From *Nature Morte*, 1971)

Excerpts from "Nature Morte" and "The butterfly" from COLLECTED POEMS IN ENGLISH by Joseph Brodsky.  
Copyright © 2000 by the Estate of Joseph Brodsky. Reprinted/Used by permission of Farrar, Straus and Giroux.

This movement is printed without measure numbers; therefore, page numbers will be used in the analysis. The first movement lasts thirty-two pages and is approximately six minutes long. Grigorjeva plays with the concepts of time and spontaneity in this movement. She marks when, in the performance time of the piece, each section should occur, or she indicates the approximate length of each section; for example, the composer marks [ ~ 40"] for the approximate length of 40 seconds in pages 36-37.<sup>70</sup> Despite these fairly strict guidelines for tempo and timings, Grigorjeva nevertheless allows for elements of aleatory and freedom in the piece.

Section A, which spans over pages 5 to 18, is composed of four subsections based on the use of new motives while the music continues without distinct division. The first subsection shows an extremely wide vocal range that covers nearly four octaves from C#1 to C5. The bass 3 opens with a hummed drone on C#1 while the other eleven voices enter in order from the lowest to the highest: C#, A, F, G, Bb, D, E, Ab, B, D#, F#, and C. (See Example 5.19).

---

<sup>70</sup> The first page of this music starts from page 5; this is because why the last page number is 37 from a total of 32 pages long piece.

Example 5.19 *Nature Morte* (2008), mvt 1, “Nature Morte” page 5-9, the entrance notes of each twelve voice parts with twelve tones



The ten voices in the middle (between C#1 of bass 3 and C5 of soprano 1) enter with a speech-like rhythmic pattern with fast passages on their respective pitches with the text, “people and things crowd in,” under the composer’s direction of “not together, as fast as possible.” The last C5 entrance by the soprano 1 with an extreme dynamic of *ffff* adds to the frantic mood with chaotic dissonance and instability created in this opening passage. This outcry by the soprano 1 with the text, “crowd,” is also sung by the bass 3, overlapped by the bass 2 that starts a new motive marking the beginning of the second subsection (Example 5.20).

Example 5.20 *Nature Morte*, mvt 1, page 9-10, motive on bass II and inversion of motive on soprano II



This motive is imitated in the successive entrances of each part, excluding soprano 1 and bass 3, collapsing in range. The men’s voices ascend as the women’s voices descend with the inversion of the motive to meet around the middle C through glissandi to form a cluster chord on the pitches, A $\flat$ , A, B $\flat$ , B, C, D $\flat$ , and D (Example 5.21).

Example 5.21 *Nature Morte*, mvt 1, page 10-11

The musical score for Example 5.21, *Nature Morte*, mvt 1, pages 10-11, is presented in two systems. Each system consists of three staves for voices (I, II, III) and three staves for piano accompaniment. The lyrics are "peo - ple and things crowd in, peo - ple and things crowd in". The tempo is marked "gliss. lento" and the dynamics include "fff" and "mf". The score is divided into two systems, each with three staves for voices and three for piano accompaniment.

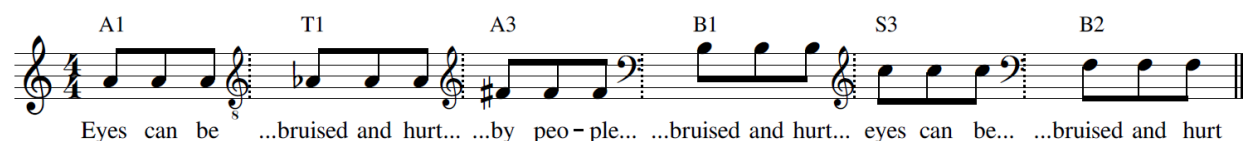
Nature Morte (2008)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

This second subsection ends with a clash of poly-chords, F# diminished seventh formed by men's voices and B diminished seventh chord by women's voices. The rising and falling melodic lines graphically evoke architectural shapes across pages 10-11. The intense drive of the piece, its chaotic feeling, and the architectural shapes of the melodic lines allow listeners to inhabit the mindset of a lone person in a crowded city, where many people are passing by (Example 5.21).

The third subsection of section A starts with a new motive consisting of a series of three eighth notes intoned by six different voices, accompanied by the poly-chords (F# diminished seventh and B diminished seventh) of the previous section (Example 5.22). This motive similarly

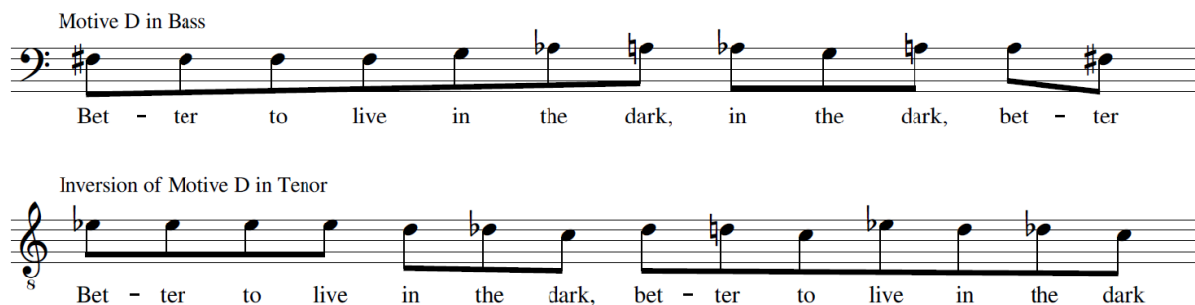
goes through vertical expansion through glissandi to arrive at another decisive moment with the combination of B diminished seventh and A diminished seventh chords.

Example 5.22 *Nature Morte*, mvt 1, page 12-13



The fourth subsection immediately follows these two diminished seventh chords and is punctuated by a series of imitations of a motive presented in the bass 3 on page 15. This motive is echoed in the other bass parts, and an inversion of the first seven notes of the bass motive is imitated in the tenor voices. In contrast, the treble voices continue to hold the last note of the preceding subsection (Example 5.23).

Example 5.23 *Nature Morte*, mvt 1, page 15-16



The second large section of the “Nature Morte,” which I have called section B, spans pages 19-31, and is a distinct departure from section A due to a sudden switch in texture by the disappearance of the treble parts. However, Grigorjeva achieves continuity by employing the speech-like technique as well as preserving the melodic elements from section A: the tenors sing the exact same motive from section A, and the basses take a slightly altered melody with the repetition of the first seven notes of the motive at a different pitch level, also singing on the same



words as in section A, “people and things crowd in.” Both the tenor and bass parts gradually ascend that is contrasting to the uniformity in the soprano and alto. The text of the second stanza, “I sit on a wooden bench, watching the passers-by– sometimes whole families,” is presented with new musical elements sung by the treble voices in a sequence of a pitch-class set, with motivic gestures alternating between the soprano and alto: C–A–C#, Bb–C#–D, B–D–Eb, Eb–C–E, Db–Fb–F, D–F–F#, F#–D#–G, G–E–G#, F–Ab–A, F#–A–A#, Bb–G–B. The prime form of this sequence is (014). Example 5.24 represents two of the eleven sequences of this prime form (014) which also creates a hidden chromatic ascending line above the cluster chords.

Example 5.24 *Nature Morte*, mvt 1, page 25

The image shows a musical score for six voices (I, II, III for both men and women) and piano. The lyrics are "watch - ing the pas - sers - by..." and "...some - times whole fa - mi - lies." The music features a sudden upward leap in the women's voices, highlighted by a box and a dashed line. The score is for page 25 of the first movement of *Nature Morte* by Galina Grigorjeva.

Nature Morte (2008)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

The music arrives at its zenith in section B with an upward leap in the six women's voices, immediately followed by their chromatic descent of an almost two-octave range (between A4 – C3). The men's voices continue to ascend gradually until the sudden upward leap, similar to the women's voices mentioned above, at the latter part of section B (page 29-30). This sudden shift to a higher register with the use of Sprechstimme in the male voices creates a striking and intense mood.

Section C is shorter, spanning from pages 32-37. For the first time in this movement, the music momentarily uses an F# minor seventh chord in the sopranos and alto 1 voices. However,

this passage is still juxtaposed with other sonorities in the lower voices that results in harmonic tension despite softer dynamics in the lower voices. A new melody in the sopranos follows this brief F# minor seventh chord, composed of a static rhythm with a series of quarter notes that ends with an augmented fifth (F#-C) interval, accompanied by a cluster of drones in the altos (Example 5.25).

Example 5.25 *Nature Morte*, mvt 1, page 32-33

♩ = 50 *Lontano*

I *p* This is a win - ter mo(nth)\* ...ca - len - dar. *mp* I shall be - gin to speak *mf*

II *p* This is a win - ter... *mp* First on the ca - - - *mf* I shall be - gin...

III *p* This is a win - - - First on... *mp* First on... *mf*

I *mp* First on... *mf*

II *mf*

III *mf*

Nature Morte (2008)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

The texture of the drone becomes thicker with the addition of the tenor drones, as well as a crescendo to *fff*, climaxing with a series of harmonies in succession held after each entrance: C# diminished chord in the sopranos, F# diminished chord in the altos, G# minor triad in the tenors, and D diminished triad in the basses. This aggregate of chords creates a thick mass of sound that

uses all pitches except A#. Moreover, this passage is written in one of the two widest ranges found throughout the entire work (between D2 and C#5), evocative of the large cluster in section A on page 9. The music then begins to center around middle C with the exception of basses 2 and 3. In addition, Grigorjeva destabilizes the piece by adding aleatoric material and a spoken section (Example 5.26). She indicates how this should be accomplished with the following direction:

The texts in the rhombus are to be spoken. Beginning with alto 3 and tenor, and moving out into the rest of the choir as shown – except for soprano 1 and bass 3. Each singer chooses a phrase and recites it freely. The overall dynamic shape is a crescendo molto to the middle point followed by a diminuendo molto. The total duration of the rhomb text should be about 14 seconds.<sup>71</sup>

---

<sup>71</sup> Galina Grigorjeva, *Nature Morte* (Copenhagen: Theatre of Voices Edition, 2011).

Example 5.26 *Nature Morte*, mvt1, p.34

\*) Text cresc. molto  
 \*\*) Text dim. molto

Nature Morte (2008)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

During the aleatoric, rhombus-shaped speaking, the soprano and bass voices sing a fragment of the text, “when I’m fed up with the dark,” that together form an octatonic scale. These brief iterations in sforzando are pronounced above the ongoing recitation in the rest of the voices (Example 5.26). The last line of the text in this movement is delivered by the altos and tenors; the alto melody continues the octatonic scale while the melody in the tenor voices is based on the G harmonic minor scale. Finally, the music concludes with humming and whispering of voices over the rustling of papers by the performers. This added noise enhances the feeling of loneliness depicted in the poem. One imagines a city street, where papers and other garbage are floating around people who are walking alone without interacting with each other.

Throughout this movement, Grigorjeva masterfully sets the text, using an expansive array of tools to precisely depict the poetry. Her work is especially effective in the use of non-traditional vocal techniques, which allows for more gradations of emotion and expression. Grigorjeva’s juxtaposing of slow and fast passages creates notable contrasts throughout the movement. The use of simple rhythms in a relatively slower tempo, such as a series of eighth notes or quarter notes that are usually found in the women’s voices, shows a definite contrast to the aleatoric and chaotic rhythm with faster speech-like singing. These two musical gestures represent the speaker of the poem and the passersby, respectively, depicting of a disconnect of an individual who is surrounded by passerby in a busy city street.

### *Movement 2: The Butterfly*

“The Butterfly” is the second movement of *Nature Morte* and scored for four of each three voice types—soprano, alto, and tenor—in a twelve-voice divisi choir *a cappella* setting. It is a through-composed movement, fifty-four measures in length. Though the movement appears

short at a glance, the tempo marking is Lento (30 bpm), and the running time is around five minutes. This movement can be divided into two sections: the first is composed of measures 1-24, and the second spans measures 25-54. The poem has four stanzas of irregular length, and the composer sets the first stanza for the first section of music, and the other three stanzas for the final section (See the text of Brodsky's poem below).

### THE BUTTERFLY

Should I say that you're dead?  
You touched so brief a fragment  
of time. There's much that's sad in  
the joke God played.  
I scarcely comprehend  
the words "you've lived"; the date of  
your birth and when you faded  
in my cupped hand  
are one, and not two dates.  
Thus calculated,  
your term is, simply stated,  
less than a day.  
Who was the jeweler,  
who from our world extracted  
your miniature –  
a world where madness brings  
us low, and lower,  
where we are things while you are  
the thought of things?

Should I say that, somehow,  
you lack all being?  
What, then, are my hands feeling  
that's so like you?  
Such colors can't be drawn

from non-existence  
Tell me, at whose insistence  
were yours laid on?

There are, on your small wings,  
black spots and splashes –  
like eyes, birds, girls, eyelashes.  
But of what things  
are you the airy norm?  
what broken times?  
What places shine  
through your form?  
As for your *nature morte*;

Yet you're akin  
to nothingness –  
like it, you're wholly empty.  
And if, in your life's venture,  
Nothing takes flesh,  
that flesh will die.  
Yet while you live you offer  
a frail and shifting buffer,  
dividing it from me.

(From *The Butterfly*, 1973)

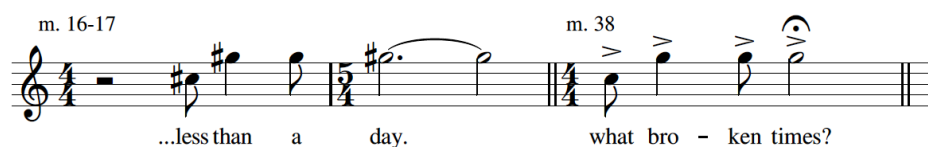
Excerpts from "Nature Morte" and "The butterfly" from COLLECTED POEMS IN ENGLISH by Joseph Brodsky.  
Copyright © 2000 by the Estate of Joseph Brodsky. Reprinted/Used by permission of Farrar, Straus and Giroux.

The whole text is presented without repetition, except for a fragment of the text, “Should I say.” Grigorjeva guides the listener by marking the beginning of each section with these three words, also repeating them at the end of the movement for a pondering conclusion. Grigorjeva further highlights the structural nature of this phrase by using the same melodic figure every time the words appear: a minor second interval and a short-short-long (♩♩♩) rhythm (Example 5.27). Grigorjeva uses another repeated motive—a leap of a perfect fifth and a short-long-short-long rhythm (♩♩♩♩)—to accent climactic moments in both sections (Example 5.28). Grigorjeva’s use of these motives gives listeners concrete aural ideas to hold on to as the piece seamlessly flows from melody to melody and section to section without traditional signals of arrival or finality.

Example 5.27 *Nature Morte*, mvt 2, “The Butterfly,” Recurring motive 2



Example 5.28 *Nature Morte*, mvt 2, Recurring motive 1 in mm. 16-17, m. 38



In “The Butterfly,” Grigorjeva recalls Orthodox musical tradition by employing chant-like melodies. As in Znamenny chant, the melody proceeds in stepwise motion at an extremely slow tempo. This melody is fragmented, dispersed throughout every voice part equally throughout the piece. However, this movement is not written in a polyphonic idiom, but monodically, as the single melody represents the foundation of the piece. The piece is through-



composed, and the melody generally proceeds without repetition or restatement, except for two moments in measures 35 and 39. In measure 35, the eighth note that opens the alto 4 melody line overlaps with the last eighth note of the soprano 4 line. In measure 39, the same thing happens between the soprano 2 and tenor 3. These small areas of overlap, however, do not interrupt the seamless presentation of the melody.

In a broad sense, the slow-moving and graceful chant-like melody elicits the feeling of being out of time or in a space without time. This ethereal feeling matches the poetry, which meditates on the short life of the butterfly: the moment the butterfly comes out from its cocoon, it is already on the cusp between life and death. Moreover, the newborn butterfly is a metaphor for Jesus Christ, whom Christians believe was born only to die a fragile and beautiful prophet. In this way, the Grigorjeva creatively uses the thematic material of this second movement as a bridge between the first movement, about the loneliness of modern human life, and the last movement, about Jesus Christ.

Grigorjeva does not use key signatures and functional harmony in this movement. Thus, an analysis of central pitches and harmonies on a broader spectrum is necessary to understand the harmony and texture of this movement. First, the composer borrows from the Orthodox singing tradition by the weaving of *ison* (drone) into the texture of the piece: when melody travels to another part, the part that gives off the melody sustains the last note while another part carries the melody forward. Grigorjeva adds additional voices to build harmony and to generate layers. For example, this movement begins with a single melody of <G $\flat$ , A, A, G> in the soprano 3 part. Then, the soprano 3 sustains the last note of the melody while the melody is continued by the soprano 1 in measures 1-3; here, the tonal center is in G minor. However, soon after (in

measure 4), the music shifts to a new tonal center in D minor, and another drone on F is added in the alto 1 (Example 5.29).

Example 5.29 *Nature Morte*, mvt 2, mm. 1-6

The musical score is for three voices (Soprano, Alto, Tenor) and Piano. The Soprano part has lyrics: "...you are dead? You touched so... mm" and "Should I say that... mm". The Alto part has lyrics: "time. mm" and "...time. mm". The Tenor part has lyrics: "There's much that's sad in the joke God played. mm mm" and "scar - cely". The Piano part has lyrics: "p so brief a frag-ment of". The score is in 3/4 time and features a key signature change to D minor in measure 4.

Nature Morte (2008)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

Furthermore, Grigorjeva often uses minor ninth chords to modulate between tonal centers. Her use of these chords is a dynamic means of transition because they can be considered polychords of minor triads that employ the current and successive tonal centers of this movement. For example, in measure 6, the composer expands the D minor triad to D minor ninth chord, <D, F, A, C, E>, which sound as a combination of D minor and A minor. Thus, when we arrive at measure 8, the appearance of the A minor seventh chord sounds like a natural continuation of the harmony rather than an abrupt change in tonal center.

Throughout the piece, the tonal center shifts through a cycle of a perfect fifth except for one occasion at measure 12 where the tonal center startlingly shifts to B minor. Grigorjeva also uses enharmonics in measure 33 for the shift from G# to Eb (Table 5.3).

Table 5.3 Structure and Tonal scheme of *The Butterfly*

Measure Number	Section	Length of Measures	Tonal Center
1-3	A	3	G
4-7		4	D
8-11		4	A
12-14		3	B
15-16		2	F#
17-28		12	C#
29-32	B (starting at m.24)	4	G#
33		1	Eb (D#)
34-35		2	Bb
36-37		2	F
38		1	C
39-54		16	G

Despite the constantly shifting tonal landscape, there are two chief tonal centers, G and C#; the shifting of tonal centers that occurs throughout the piece is based on these two pitches. The music begins in G minor, and the beginning of the second section of this movement is centered in C# minor that shifts back to G minor in measure 39 to conclude the movement.

The texture and timbre of the piece are also important aspects of this movement. The melody is accompanied by various versions of either a harmonic or a cluster *ison* (drone); combinations of these drones result in a minor seventh or ninth chord. Moreover, the lack of the bass part is another crucial element in making the entire texture of this movement lighter that is a reminiscent of a butterfly. The composer explains regarding this movement:

You shouldn't stress the high notes. It should be felt rather like a spirit. It is a spirit and not tangible material. You understand? It's a completely different condition. Imagine how small it is, as if it had just born. Just a crumb. Like a beautiful and fragile butterfly who can't resist any movement. You crinkle the wings and there'll be no beauty left. That's how you must sing. Perfect if you can make it that way. ... It must be weightless. Without flesh, only spirit.<sup>72</sup>

### *Movement 3: Who are you?*

"Who are you?" is scored for eight-voice divisi SATB choir *a cappella*. It is through-composed and eighty-three measures in length. Grigorjeva returns to the poetry *Nature Morte* for this final movement:

#### **WHO ARE YOU?**

Mary now speaks to Christ:  
"Are you my son? – or God?  
You are nailed to the cross.  
Where lies my homeward road?

Can I pass through my gate

---

<sup>72</sup> Eesti Filharmoonia Kammerkoor, Galina Grigorjeva, *Nature Morte – II The Butterfly*  
<https://www.youtube.com/watch?v=9KQAcIe6JTY>

not having understood:  
Are you dead? – or alive?  
Are you my son? – or God?”

Christ speaks to her in turn:  
“Whether dead or alive,  
woman, it’s all the same –  
son or God, I am thine.”

(From *Nature Morte*, 1971)

Excerpts from “Nature Morte” and “The butterfly” from COLLECTED POEMS IN ENGLISH by Joseph Brodsky.  
Copyright © 2000 by the Estate of Joseph Brodsky. Reprinted/Used by permission of Farrar, Straus and Giroux.

The text is written in three stanzas, but the music is divided into two sections following the two speakers, Mary and Jesus Christ. The composer also rearranged the poem to repeat the last two lines of the first stanza: “You are nailed to the cross. Where lies my homeward road?” at the end of the second stanza. Nearly identical melodies with parallel thirds are used for the repetition of these texts, tonally centered in F# minor in mm. 12-17 and Eb major in mm. 40-44 (Example 5.30). Grigorjeva extends this approach of parallelism to the preceding line of the text, “Are you my son? – or God?” by using the same musical idea in both mm. 4-11 and mm. 34-41, thus, creating uniformity in both poetry and music throughout this movement (Example 5.31).

Example 5.30 *Nature Morte*, mvt 3, “Who are you?”, mm. 12-17, mm. 40-44

mm. 12 - 17

I  
A  
II

You are nailed to the cross. Where lies my home-ward road?

mm. 40 - 44

I  
T  
II

You are nailed to the cross. Where lies my home-ward road?

Example 5.31 *Nature Morte* (2008), mvt 3, mm. 4-11, mm. 34-41

mm. 4 - 11

S-I S-II A-I A-II A-I

Are you my son or Are you my son or Are you my son or God?




mm. 34 - 41

S-I S-II A-I A-II A-I

Are you a - live or... Are you my son or Are you my son or God?

Despite these repetitions, the movement “Who are you?” is through-composed with no cadences or distinct divisions between sections throughout this movement. Additionally, the music never stops moving until the end. The sections, A, B, C, A', B', D, E, based on the tonal center shown in Table 5.4, indicate the unfolding of musical ideas in accordance to the text, each section overlapping with one another.

Table 5.4 Structure and tonal sequence of the third movement, *Who are you?*

Measure Number	Section	Text	Tonal Center	Tempo
mm.1-11	A	Mary now speaks: “Are you my son? – or God?”	A# Major or F# Minor	Largo  40
mm.12-21	B	You are nailed to the cross. Where lies my homeward road?	F# Minor to C# Minor	Piu mosso  48
mm.22-31	C	Can I pass through my gate not having understood:	C# Minor (tone clusters)	
mm.32- 39	A'	“Are you dead – or alive? Are you my son? – or God?”	A $\flat$ Minor (tone cluster)	
mm.40-47	B'	You are nailed to the cross. Where lies my homeward road?	E $\flat$ Minor to B $\flat$ Minor to D $\flat$ Minor	
mm.47-55	D	Christ speak to her in turn: “Whether dead or alive,	A $\flat$ Major	
mm.56-83	E	Woman, it’s all same – son or God. I am thine.”	D $\flat$ Major	Meno mosso  = 35

As seen in the second movement, “The Butterfly,” long melodies are broken into small fragments that are sung in each voice, accompanied by an intervallic or harmonic drone. However, the melody is less fluid but more static with slow sustained rhythms and blocked harmonies. In addition, unlike the two preceding movements, this movement sounds much more tonal despite the harmonies not being functional. Table 5.4 shows how the tonality moves throughout the movement. Tonal ambiguities occur quite often, especially in the first half of this piece (mm. 1-39), occurring particularly during the repetitions of “Are you my son? – or God” that depicts the confusion of Mary. Example 5.32 further demonstrates how the composer creates these ambiguous tonalities.

Example 5.32 *Nature Morte* (2005), mvt 3, mm.1-8

**Largo** ♩ = 40

**Soprano**

I *p* Ma - ry... mm

II *p* Ma - - - m *mp* "Are you my..."

**Alto**

I *p* ...now speaks... mm "Are..."

II *p* ...to... mm *p* ...Christ: "Are"

**Tenor**

I

II

**Bass**

I

II



Example 5.32, continued

The musical score is arranged in systems for vocal and piano parts. The vocal parts are labeled I, S, II, A, T, and B. The piano parts are labeled I and II. The score includes lyrics and musical notation with dynamics like *mf* and *p*. The lyrics include "...son?", "...of...", "Are...", "...you...", "...my...", "...son?", "son", "or...", and "Are...". The piano parts feature cluster chords and melodic lines. The score is marked with measure numbers 5, 8, and 11.

Nature Morte (2008)  
 Composer: Galina Grigorjeva  
 © Edition S 2020 Copenhagen, Denmark  
 www.edition-s.dk  
 Printed with permission

Grigorjeva begins this movement with two notes, A and C#, and adds two notes of F# and E in a row, which gives the impression of both A major and F# minor. In measures 4-8, she adds even more dissonances to create cluster chords that enhance the tonal ambiguity. In the latter part of

this movement, the sequence; E $\flat$  minor, B $\flat$  minor, E $\flat$  minor, A $\flat$  major, and D $\flat$  major; seems to outline functional harmony. Nevertheless, this passage lacks a dominant-tonic relationship with the absence of leading tones, but rather is a consequence of modal approach, colored with the use of dissonant pitches.

Harmonically, Grigorjeva employs cluster chords and blocked chords to generate contrasts not only in colors but also in textures. For instance, the harmonic idea unfolds from A $\flat$  major to A major and develops into thick cluster chords by the successive addition of D $\sharp$ , F $\sharp$  and G $\sharp$  in measures 49-55. This harmonic buildup is accented by a crescendo to *fff*. Following this buildup, the texture is drastically thinned as all voices drop out except the soprano 1 that hangs on a single pitch: A $\flat$ 5 (enharmonic equivalent of G $\sharp$ 5). The D $\flat$  chord in second inversion creates the brightest moment in the entire work at measure 57, which is built off of this single high note. This brightness is significant as it reflects the true light of this world, Jesus Christ (Example 5.33).

[illegible]

Both the harmonic and textural changes contribute to not only musical diversity, but to the deep, complex emotion of the piece. As mentioned earlier, the text regarding Mary's

questions to Christ are musically illustrated with a thin texture, tonal ambiguity, and a chromatic melodic line with cluster chords. In contrast, the text that describes Christ's answer features music that is based in D $\flat$ , which creates a bright color and warmth, highlighted by the music's register shift from the upper voices to the lower voices. This depicts the eternal, unshakable power of Christ, and the inexplicable peace that he brings. In addition, Grigorjeva presents the dualism of the text; dead or alive, human or God, and mundane or divine by distinct contrasts of harmony, texture and dynamic in this movement.

In *Nature Morte*, Grigorjeva uses an expanded spectrum of compositional techniques in comparison with her other choral works. The first movement employs a particularly effective illustration of the lonely emotion dominating the poem with the utilization of atonal musical language such as octatonic scales, set theory, dodecaphony, and non-conventional vocal approach including Sprechstimme and aleatory. However, Grigorjeva also weaves in elements of the Orthodox musical tradition by use of chant-like melody and *ison* (drone), as well as her own unique harmonies. The two poems selected and arranged by Grigorjeva in *Nature Morte* discuss the loneliness in modern human life and true light and peace through Jesus Christ. This text relates to Grigorjeva's philosophy on music of how it should guide and uplift the spirit of the listener.

## ***In paradisum***

*In paradisum* is composed in 2012, scored for three different versions for mixed choir, male choir, and treble choir, each in *a cappella*. It was written as a compulsory piece for the contemporary music category of the 13<sup>th</sup> International Choir Festival, “Tallinn 2013,” held between April 18-21, 2013, in Tallinn, Estonia. The mixed choir version will be analyzed in this document. In this motet, Grigorjeva took the text from *In paradisum* of the Roman Catholic Requiem Mass and incorporated her own Russian Orthodox background with the use of an *ison* (drone), writing the piece in the style of a Russian Hymn. The text of *In paradisum* and its English translation is as follows:<sup>73</sup>

### **In paradisum**

In Paradisum deducant te Angeli  
in tuo adventu suscipiant te Martyres  
et perducant te in civitatem sanctam  
Jerusalem.  
Chorus Angelorum te suscipiat  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

### **In paradisum**

May the Angels lead you into paradise;  
may the martyrs greet you at your arrival  
and lead you into the holy city,  
Jerusalem.  
May the choir of Angels greet you  
and like Lazarus, who once was a poor man,  
may you have eternal rest.

In accordance with the two sentences of the text, Grigorjeva sets this work into two sections: section A from measures 1-13 and section B from measures 14-26. Like Grigorjeva’s other works, the harmonic language in *In paradisum* is non-functional, but modal. The piece is mainly centered on E where section A is based on Aeolian in E and B, and section B is based on Ionian D and C, and Mixolydian in E.<sup>74</sup> Built around these modes, the music seamlessly transitions through various tonal centers in the piece as summarized in Table 5.5.

---

<sup>73</sup> Grigorjeva, Galina. *Nature Morte*; Estonian Philharmonic Chamber Choir, cond. Paul Hillier; digital disc (Ondine, ODE12452)

<sup>74</sup> The original Gregorian melody for *In paradisum* is in Mixolydian mode.

Table 5.5 *In paradisum*, Tonal Layout

Measures	Section	Tonal Center	Tonal Progression
1-9	A	E minor	mm. 4-5 (iv, A minor triad) mm. 6-7 (III <sup>7</sup> , G major seventh chord) mm. 8-9 (I, E minor triad)
10-13		B minor	m. 13 (V, F# open fifth)
14-20	B	D major	mm. 17-18 (vi, B minor triad) mm. 19-20 (V, A major triad)
21-22		C major	
23-26		E major	

Grigorjeva treats these transitions using common notes as pivots, or by shifting to neighboring tones. She also achieves different shades of harmonic color with the use of second inversion triads, chords with an added second or sixth, and major seventh chords.

*In paradisum* opens with a freely composed chant melody in the soprano 2. The components of this main melody, E, G, and A, are simultaneously sustained by the altos and the tenors in a soft dynamic, which creates an effect that seems to trail away from the main soprano melody (Example 5.31, m. 1). This technique immediately establishes a mysterious sound, depicting of a path to paradise after death, guided by the angels. In measure 6, Grigorjeva broadens the sound palette by introducing a drone of perfect fifth between basses 1 and 2 while the melody soars up a perfect fifth in the top voice to create a G major 7<sup>th</sup> chord (Example 5.34, m. 6).

Example 5.34 *In paradisum*, mm. 1-6

The musical score for Example 5.34, *In paradisum*, measures 1-6, is written for four voices: Soprano, Alto, Tenor, and Bass. The Soprano part begins with the lyrics "In Pa-ra-di - sum" and "de - du - cant...". The Alto part begins with "An - ge - li". The Tenor part begins with "de - du - cant te". The Bass part is mostly silent. The score includes dynamic markings like *p* and *(m)*.

While the first seven measures reflect Grigorjeva's delicate voicing of the melody with the *ison* in subdued dynamics, the music starts to develop with gradual expansion of texture and dynamic between measures 8-13. In this later section, two different chant-like melodies with the same text are sung in two different voice parts over the *ison* in fifths. These melodies gradually converge into the same rhythm in measure 13, resulting in a musical build-up that leads into a rich and sonorous homophonic section, with a dramatic crescendo (Example 5.35).

Example 5.35 *In paradisum*, mm. 10-15

10 *mp* sanc - tam in ci - vi - ta - tem (m) sanc - tam (m)

11 *mp* (m) in ci - vi - ta - tem (m) (m) sanc - tam

12 *mp* 8 tem (m) (m)

13 *mf* le - ru - sa - lem. Cho - rus An - ge - lo - - - rum, *f*

14 *mf* le - ru - sa - lem. Cho - rus An - ge - lo - - - rum, *f*

15 *mf* le - ru - sa - lem. Cho - rus An - ge - lo - - - rum, *f*

le - ru - sa - lem. Cho - rus An - ge - lo - - - rum,

Section B is greatly contrasting to section A, opening with a solemn yet fanfare-like setting on the text, ‘Chorus Angelorum te suscipiat’ (May the choir of Angels greet you), in a solid homophonic texture which reflects the Russian Orthodox style. This vertical texture in measures 14-17 is coupled with fluid, horizontal motion that is similar to the flow of the chant-like melody in section A. The last two measures in Example 5.35 demonstrate this vertical texture. In the middle part of section B, Grigorjeva creates colorful sonorities by employing a



large tessitura. The composer also creates surprising color contrasts in various registers by juxtaposing three different chords: A major triad in an open position with a wide vocal range, C major triad in a closed position with the sopranos dropping out, and A minor chord in an open position without the male voices (Example 5.36). In the concluding moment, a gradual build-up starting from the A minor chord in measure 23 leads into the expansion of vocal spectrum from high to low that finally reaches the final chord in E major, befitting the most luminous moment in this piece that perfectly illustrates the image of eternity.

Example 5.36 *In paradisum*, mm. 19-24

The musical score for 'In paradisum' (mm. 19-24) is presented in four staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is C major, and the time signature is 4/4. The lyrics are: 'La - za - ro quon - dam pau - pe - re, et cum La - za - ro ha - be - as ae - ter - nam ha - be - as'. The score includes dynamic markings (f, mf, p sub, ten.) and articulation (accents). The piano accompaniment features a simple harmonic structure with a bass line and a treble line. The vocal parts are written in a simple, diatonic style. The score is divided into two systems, with the first system covering measures 19-21 and the second system covering measures 22-24. The key signature changes from C major to A minor at measure 22.

*In paradisum* is a simple and transparent work, particularly when considering its use of predominantly diatonic harmonies. However, this simplicity is undergirded by Grigorjeva's technique to create descriptive sounds that precisely illustrate the ideas of the text. Her exploration of varied textures, ranging from delicate linear lines to rich, bright, and warm vertical harmonies that are indicative of a paradise, or heaven. Similar to the previous two works

discussed, *In paradisum* heavily relies on the use of a chant-like melody supported by *ison* and a Russian choral-like sound, integrated to the Latin liturgical text.

### **Conclusion to Analysis**

This analysis focuses on Grigorjeva's compositional style of blending archaic musical references such as Russian orthodox musical traditions and modern musical ideas. This blend can be seen through her use of melody, text, rhythm, harmony, timbre and texture. Although the discussion is limited to three of Grigorjeva's works, which represent only a small portion of Grigorjeva's overall compositions, these selections demonstrate Grigorjeva's imagination and uncanny ability to capture the sound and semantics of rich texts. This study, therefore, is a jumping-off point for additional studies and scholarships on Grigorjeva and hopefully also an inspiration for conductors and performers to engage with Grigorjeva's work.

## Chapter 6: Conclusion

Grigorjeva is one of the leading Estonian composers and has contributed to contemporary musical repertoire with her unique compositional language, which explores timeless and a spiritual depth. The goal of this research was to investigate the compositional style of her choral works through the examination of three selected works, *On Leaving*, *Nature Morte*, and *In paradisum*.

Grigorjeva's choral music represents a mature synthesis of traditional Orthodox musical elements and modern compositional techniques which she blends together to create an innovative harmonic language and use of texture. Her use of chant-influenced melody (closely tied to the Znamenny chant), and colorful diatonic harmonies makes her music transparent amidst the frequent use of the tone clusters. A delicate, slow-moving melody over an intervallic or harmonic drone is especially a characteristic of the "Grigorjeva sound." Her use of polyphony and heterophony creates intervallic and harmonic tension and release, and the vertical triadic and cluster chord sequences in varied timbres and choral voicings and with unique instrumental combinations creates breadth and depth in her music. However, Grigorjeva's choral works are not limited to this unique "Grigorjeva sound" as her compositional technique also encompasses atonality, octatonicism, dodecaphony, and use of pitch-class sets.

In understanding Grigorjeva's choral music, it is crucial to recognize that her compositional style is closely tied to the text. The composer seeks a dramatic representation of the text through transparent textures, ethereal sounds, and colorful sonorities accentuated by her deliberate and bold choices of voicings in order to create a variety of timbres. This persistent attention to text originates from Grigorjeva's belief that music should not only be an attractive

aural experience but should also uplift the heart and soul through its meaningful message. In the interviews, Grigorjeva states:

A famous Russian conductor, Mravinsky said “Music should shake the listener.” This is my opinion and I have always strived for this.<sup>75</sup>

Everyone finds their depth in poetry. Five centimeters, five meters or five thousand kilometers. It is for everyone, everyone understands something. If there was something like that in my music, I’d be happy.<sup>76</sup>

Furthermore, Grigorjeva finds value in music that goes beyond the literal message of the words to reveal the truth she believes lies in her spiritual and religious values. Although the influence of Russian Orthodox musical tradition on Grigorjeva’s music includes literal manifestations such as liturgical text, chant, and *ison*, it has also broadly influenced Galina Grigorjeva in ways that go beyond technique. Grigorjeva explains Orthodoxy as an entity larger than religion that is also a lifestyle and a truth that she seeks to capture and share through music.<sup>77</sup> This grounding philosophy of Grigorjeva’s music and personal life has allowed the composer to forge a unique style rooted in Russian Orthodox tradition, even though several of her choral works (such as *Nature Morte* and *In paradisum*) were commissioned to be written in English or Latin, neither of which is used in the Russian Orthodox liturgy.

Grigorjeva is often compared in music reviews to Arvo Pärt, another important composer strongly influenced by Orthodox musical traditions; like his, and her music is often included in the category of “holy minimalism.” Ivan Moody, an Orthodox priest, composer, and author of *Modernism and Orthodox Spirituality in Contemporary Music*, dissents: “The music of the Galina Grigorjeva has been described as ‘minimalist,’ but as usual the label itself is minimal, serving as

---

<sup>75</sup> Galina Grigorjeva, interview by the author, 7 June, 2019 Appendix A.

<sup>76</sup> Immo Mikhelson, “The pulse of music beyond language barriers”

<sup>77</sup> Galina Grigorjeva, interview by Jaan-Eik Tulve, (*Muusika*, 1 January 2014)

a mischaracterization rather than an accurate descriptor of her music.”<sup>78</sup> It is evident that the Orthodox influence and use of older materials are not unique to Grigorjeva. In fact, there are many composers who exhibit Orthodox influence other than Pärt, such as John Tavener, Sofia Gubaidulina, and Einojuhani Rautavaara. Nevertheless, Grigorjeva’s music is distinctive in its unique synthesis of old and modern compositional styles inspired by the spiritual and religious values she finds in Orthodoxy.

This examination of selected works of Grigorjeva has revealed works of depth and innovation, as well as a bold approach to vocal orchestration and a unique harmonic language. This study provides a starting point in the understanding of Galina Grigorjeva’s works, compositional style and technique, as well as an overview of her annotated choral works which can be a unique resource for performers and audiences to explore fresh and sophisticated choral repertoire. While this dissertation marks the first in-depth research of Grigorjeva’s music, it is confined to three of Grigorjeva’s well-known choral pieces. It could be easily built upon to include her other choral works. Grigorjeva’s music merits further exploration and opportunities for performance, recording, and study.

---

<sup>78</sup> Ivan Moody, *Modernism and Orthodox Spirituality in Contemporary Music*, Joensuu: Finland International Society for Orthodox Church Music, 2014. p.156.

## Selected Bibliography

### Primary Source- Scores

- Grigorjeva, Galina. *Alleluia*. Tallinn, Estonia: Estonian Music Information Centre, 2018.
- . *Bless the Lord, O My Soul*. Tallinn, Estonia: Estonian Music Information Centre, 2012.
- . *Bog Gospod*. Tallinn, Estonia: Estonian Music Information Centre, 2014.
- . *In Paradisum*. Tallinn, Estonia: Estonian Music Information Centre, 2012.
- . *Moltiva*. Tallinn, Estonia: Estonian Music Information Centre, 2012.
- . *Nature Morte*. Copenhagen: Theatre of Voice Edition, 2008.
- . *Nox Vitae*. Tallinn, Estonia: Estonian Music Information Centre, 2006.
- . *On Leaving*. Copenhagen: Theatre of Voice Edition, 2008.
- . *The Dark Night on the Soul*. Tallinn, Estonia: Estonian Music Information Centre, 2016.
- . *Svyatki*. Copenhagen: Samfundet, 2008.
- . *Vespers*. Tallinn, Estonia: Estonian Music Information Centre, 2017.

### Primary Source- Recordings

- Grigorjeva, Galina. *Nature Morte*. The Estonian Philharmonic Chamber Choir, Theatre of Voices, Yxus Quartet, and Conrad Steinmann, conducted by Paul Hillier. Ondine ODE1245-2, 2016. CD.

### Primary Source- Interviews

- Grigorjeva, Galina. “Me kõnnime jääl ja all on tühjus” Interview by Tulve-Jann-Eik. *Muusika*, No.1 (January 2004), p. 2-7.
- . “Minul aitab kunst mõtestada end inimesena” Interview by Tiina Mattinen, *Muusika*, November.2014 <https://www.sirp.ee/s1-artiklid/c5-muusika/2014-04-11-11-14-15/>

### Secondary Sources

- Brumfield, William Craft, and Miloš Velimirović, eds. *Christianity and the Arts in Russia*. Cambridge England; New York: Cambridge University Press, 1991.
- Cavarnos, Constantine. *Byzantine Sacred Music; the Traditional Music of the Orthodox Church, Its Nature, Purpose, and Execution*. Belmont, Massachusetts: Institute for Byzantine and Modern Greek Studies, 1974.
- Engelhardt, Jeffers. "Late and Post-Soviet Music Scholarship and The Tenacious Ecumenicity of Christian Music in Estonia." *Journal of Baltic Studies* 39-3 (2008): 239-262.
- Fisk, Josiah. "The New Simplicity: The Music of Górecki, Tavener and Pärt." *The Hudson Review* 47-3 (1994): 394-412.
- Gheorghe, Viorel. "A Theory of Byzantine Music." Ph.D. diss., University of Southern California, 1995.
- Kamm, Charles W. "New Voices in Research: Modernism and Byzantine Influence in Rautavaara's "Vigilia", Part Two," *The Choral Journal*, Vol.50, No.4 (November 2009): 47-57
- Levy, Kenneth, "Byzantine Chant" Grove Music Online. Revised by Christian Troselsgård. Accessed, March 7, 2020, <https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.04494>
- Moody, Ivan. *Modernism and Orthodox Spirituality in Contemporary Music*. Joensuu, Finland: International Society for Orthodox Church Music, 2014.
- Olson, Laura J. *Performing Russia: Folk revival and Russian identity*. New York: Routledge Curzon, 2004
- Riasanovsky, Nicholas V. *A History of Russia*. Oxford, England: Oxford University Press, 2000.
- Roccasslvo, Joan L. "The Znamenny Chant," *The Musical Quarterly*, Vol.74. No.2 (1990): 220-221
- Roudometof, Victor. *Globalization and Orthodox Christianity: The Transformation of A Religious Tradition*, New York: Routledge, 2014.
- Šmidchens, Guntis Ivars. "A Baltic Music: The Folklore Movement in Lithuania, Latvia, and Estonia, 1968-1991." Ph.D. diss., Indiana University, 1996.
- Swan, Alfred J. "The Znamenny chant of the Russian Church – Part I," *The Musical Quarterly*, Vol. 26. No.2 (1940): 232-243
- . "The Znamenny chant of the Russian Church – Part II," *The Musical Quarterly*, Vol. 26. No.3 (1940): 365-380



- . “The Znamenny Chant of the Russian Church – Part III,” *The Musical Quarterly*, Vol. 26. No.4 (1940): 529-545
- . “The Mainspring of Russian Music: Folk song and Religious Chant,” *The Russian Review*, Vol. 24. No. 2 (1965): 177-181
- Takis, Stanley J. “Beginning to Learn the Byzantine Musical System Using Western Notation and Theory,” Accessed March 12.2020  
[http://www.newbyz.org/byzantine\\_music\\_for\\_western\\_musicians.pdf](http://www.newbyz.org/byzantine_music_for_western_musicians.pdf)
- Tillyard, Henry J.W. “The Modes in Byzantine Music,” *The Anuarl of the British School of Athens*, 22 (1916/1717 – 1917/1918):133-156
- Velimirović, Miloš, Irene Lozovaya, Gregory Myers and Leonora De Carlo, “Russian and Slavonic church music” Grove Music Online, Accessed, March 7, 2020
- Wallesz, Egon. *A History of Byzantine Music and Hymnography*. Oxford: Clarendon Press, 1961.
- Wilcox, Keith, *Russian Sacred Choral and Folk Music: A Multicultural Text for High Schools and College*, DMA diss., The University of Missouri-Kansas City, 1998

## Appendix A: Interview with Galina Grigorjeva I

The following transcript is a translation of responses to questions posed by the author, which were received through e-mail correspondences on May 19, and June 7, 2019. The questions and answers of first interview is conducted in Russian and is translated by Oleg Bobkov. Some questions were asked in English only as they were added after the translations were made before being sent to the composer.

Won Joo Ahn:

Что привело Вас в Эстонию?

What brought you to Estonia?

Galina Grigorjeva:

Вышла замуж за гражданина Эстонии.

I married an Estonian citizen.

WA:

Кто самые важные учителя в Вашей жизни? Чему каждый из них Вас научил?

Who are the most important teachers in your life? What did each of them teach you?

GG:

Самые большие учителя для каждого человека-это те люди или обстоятельства, которые позволяют преподняться над самим собой. Поэтому мне с учителями в жизни повезло. Это были личности незаурядные, которые развивали у своих учеников критическое мышление. Никогда не гладили по головке и не кормили отговорками. Были великолепно образованы, интеллигентны, строги и в то же время, после каждого урока выросли крылья и хотелось успеть добежать до свободного класса, чтобы успеть зафиксировать все важные мысли, ничего не упустить. Александр Красотов, Юрий Фалик, Лепо Сумера...Все такие разные и в тоже время, каждый обладал своим неповторимым почерком и методом.

The biggest teachers for each individual are the people or circumstances that allow one to rise above themselves. As such, I was very fortunate for the teachers in my life. They were extraordinary individuals who allowed their students to think critically. They never patted their students' heads nor gave them excuses. They were superbly educated, intelligent, and strict, and at the same time, after each lesson we grew wings and sped to an empty classroom in order to solidify all of their important thoughts, careful not to miss

anything. Alexander Krasotov, Yuri Falik, Lepo Sumera—all vastly different, and at the same time each had a very unique style and method.

WA:

Кто Ваши любимые композиторы?

Who are your favorite composers?

GG:

Из современных или композиторов прошлого? Наверное, самое сильное впечатление от современной музыки я получила в юности от музыки Г. Малера, Д. Шостаковича, Витольда Лютославского и Софии Губайдуллиной.

Regarding contemporary composers or those from the past? Probably the most impactful impressions I got from modern music in my youth was from the music of G. Mahler, D. Shostakovich, Witold Lutosławski, and Sofia Gubaidulina.

WA:

Как православная музыкальная традиция повлияло на Вас в Вашем творчестве? Считаете ли Вы себя православной? Влияет ли Ваша вера на Вас как на композитора?

How has the Orthodox musical tradition influenced your musical output? Do you consider yourself an Orthodox Christian? Does your faith affect you as a composer?

GG:

Каждый художник должен обладать мировоззрение, иначе он будет миру не интересен. Я эстонский композитор, но русский по национальным признакам. Поэтому тесно связана со всеми духовно-культурным традициями. Что не удивительно. Думаю это должно быть Вам понятно, как никому другому.

Every artist must have a worldview, or else to the world they will be uninteresting. I am an Estonian composer, but a Russian one based on national characteristics. That is why it [my artistry] is very closely connected to all the spiritual and cultural traditions, which should not be surprising. I think you should be able to understand this better than most.

WA:

Когда Вы жили в советской Украине, был ли у Вас доступ к духовной музыке Рахманинова и Чайковского?

When you lived in Soviet Ukraine, did you have access to sacred music by Rachmaninoff and Tchaikovsky?

GG:

Был... Все это домыслы и легенды о недоступности музыки Рахманинова и Чайковского. В 14 лет я переслушала и Всеношную и Литургию Рахманинова. Чайковский, между прочим, уступает ему в этом.

I did... All this speculation and legends about the inaccessibility of music by Rachmaninov and Tchaikovsky. At the age of 14 I listened to both the All-Night Vigil and Liturgy of Rachmaninov. Tchaikovsky, by the way, is inferior to him in this.

WA:

For me, your use of instrument combinations is unique. For example, you selected recorders, triangle and strings for *On leaving* (mixed choir and instruments), and you chose flutes, 2 recorders, decant shawm, sackbut, viola da gamba, violone, and organ for *On Leaving* (instrument). What are some reasons for the orchestration of this piece?

GG:

Это был заказ конкретного ансамбля. Так что пьеса сразу писалась в двух вариантах (для хора и ансамбля)

This was the commission of a specific ensemble therefore, the piece was immediately written in two versions (for choir and for ensemble).

WA:

Как Вы выбираете текст для музыки?

How do you choose the text for your music?

GG:

Сложный вопрос. Текст должен отзываться внутри композитора, он должен быть многосложным, позволять предлагать разные трактовки не только смыслов, но и ритмов. Я люблю менять ритмы существующих стихов.

This is a difficult question. The text should resonate within the composer; it should be complex, allowing us to offer different interpretations of not only meaning, but also rhythm. I like to change the rhythms of existing poems.

WA:

Недавно Вы начали писать такие произведения, как *Vespers*, с англоязычными текстами. Почему Вы решили писать по-английски? Каков Ваш подход и процесс при написании сочинения на английском языке? С какими проблемами Вы столкнулись при работе с английским текстом? Какие стратегии Вы использовали, чтобы он звучал аутентично? В чем отличие от сочинения на других языках?

Recently you have begun writing works, such as *Vespers*, with English texts. Why have you chosen to write in English? What is your approach and process to composing in English? What sorts of problems might you have run into? What sorts of strategies do you use to make it sound authentic? How does this differ from composing in other languages?

GG:

Никаких проблем. Я хорошо читаю по английски и прекрасно чувств этот красивый язык. Это был заказ и я соблюдала его условия.

No problems. I can read English well and a great innate feeling of this beautiful language. It was a commission and I respected its conditions.

WA:

Интересует ли Вас музыка эпохи Возрождения, например Палестрина и Де Виктория?

Are you interested in the music of the Western Renaissance, such as Palestrina or de Victoria?

GG:

Да, очень. Особенно Джезуальдо. Он всегда звучит очень современно и неожиданно. На мой взгляд, он-наш современник.

Yes, very much so. Especially Gesualdo. His music always sounds very modern and unexpected. In my opinion, he is our contemporary.

WA:

Are you interested in the music of old Byzantine music?

GG:

Знаменный распев обладает особенной энергетикой и аскетизмом. Это не просто комментарий к Евангелию. Это - само Писание. Поэтому им невозможно интересоваться. Им надо жить. Оно должно пройти сквозь тебя и стать частью тебя. Подражать этому невозможно-это сразу становится искусственной материей.

Znamenny chant has a special energy and asceticism. It isn't just a commentary on the gospel – it is Scripture itself. Therefore, it isn't possible to be simply interested in it. It has to be alive. It must penetrate through you and become a part of you. It is impossible to imitate this – it immediately becomes artificial material.

WA:

What do you want to share with performers and audience through your music?

GG:

Каждый художник интересен тем, что имеет свой взгляд на мир, существующие культурно-исторические ценности. Этим он и привлекает внимание публики. А музыкантам должно быть ещё и интересно следить за музыкальным процессом. Музыка-это сложный процесс, а не однообразно тянущиеся и скушные гармонические последовательности. Мир - разнообразен. Для меня очень важна роль Интуиции. Только потом подключается Рацио. Так как важно найти верную форму воплощения пришедшей идеи. Дух рождает себе форму, а не наоборот.

Each artist is interesting in that they each have their own unique perspective on the world and on cultural and historical values. With this the artist is able to capture the public's attention. Musicians must also be interested in the musical process. Music is a complex process, not a monotonous drag nor boring harmonic sequences. The world is diverse. For me, the role of intuition is very important. Only then does rationalization follow. In this order it is important to find the correct form for the realization of a new idea. Passion gives birth to the form, and not vice versa.

WA:

Do you have anything you would like to add to explain more about yourself and your music?

GG:

Как сказал известный русский дирижёр Мравинский.. Музыка должна слушателя потрясать. Это и моё мнение, и я всегда к этому стремилась.

As the famous Russian conductor Mravinsky said, "Music should shake the listener." This is my opinion, and I have always strived for this.

P.S.

Всякое произведение искусства - есть отражение своего времени. самым высоким предназначением Искусства - является Правда, в то же время высокой целью искусства является Красота. Цель каждого художника -передать внутреннюю целостность, а не внешнюю случайность .Как сказал мой любимый поэт И.Бродский., Мы уходим, а Красота остается.Мы уходим в будущее,а Красота - есть вечное настоящее,,

Every work of art is a reflection of its time. The highest destiny of art is Truth, and at the same time the highest goal of art is Beauty. The goal of each artist is to express internal integrity, and not external accidents. As my favorite poet J. Brodsky said, "We go, and Beauty stays. We are headed for the future, while Beauty is the eternal present."

## Appendix B: Interview with Galina Grigorjeva II

The following transcript is from the conversation on the phone between the author and the composer on June 7, 2020 to answer additional questions posed by the author.

WA: It is so great to hear your voice. Thanks for your time and all your support. I never thought about talking with you without a translator. Thank you for suggesting to meet at this time, all your support, and most of all, for your great music.

GG: Yes, I am [a] little concerned about my English fluency, but let's try to talk on the phone. Actually, this is easier to me than writing answers, but I cannot see the questions you gave me [...] and now, I am talking with you on the phone.

WA: No worries at all, I can give you the questions verbally.

GG: Yes, you are right. So... Simferopol Music School is not a high school, but a college. I studied theory there... give me seconds to think... from 1978 to 1982. Yes, and after this, I went to the Odessa Conservatory. I had studied composition there for three years between 1982 and 1985. Then I moved to St. Petersburg to study at the Conservatory. I studied many years there because I had a son and took two years off.

WA: Yes, I read you met your husband there during the joint project between the Music and Theater departments.

GG: Yes, that is correct. So, I finished my study at the conservatory in Saint Petersburg in 1991. It took six years.

WA: Was Alexander Krasotov a teacher at the Odessa Conservatory?

GG: Yes, he was, and the teacher at St. Petersburg was Yuri Falik. He was a great teacher and a fantastic composer. I understand you are studying music in a graduate level. Where do you study now?

WA: Me? I am pursuing my doctoral degree at the University of Illinois at Urbana-Champaign. As you already know I am writing my dissertation regarding your music. Also, I am currently teaching at the University of Louisville where I had performed your work, *In paradisum*, at the New Music Festival in 2017.

GG: Oh, great, thank you! Very good. Thank you for your performance.

WA: It is a beautiful piece, and this is the first piece that I have encountered of your music. My professor, Dr. Megill, introduced this piece to me, and I just fell in love with its colorful harmonies. And now, we are talking on the phone!

GG: Thank you very much. I hope you choose another piece of my work to perform in the future.

WA: Yes, absolutely. I think I need a good group to perform more of your works because many of them are at an advanced level.

GG: [laugh], Yes, they are good for study, not very easy music.

WA: But great! I have the same hope that more people will have opportunities to perform and listen to your music.

GG: Thank you.

WA: Let me ask you another question. You said you've started to learn the piano when you were young. When did you start learning the piano?

GG: Five years old, at the child music school. I started to learn the piano, but also composition.

WA: Wow! That is awesome! Did you study piano and composition at a school, not as a private lesson?

GG: Yes, I had belonged to the youngest group...back in those days, I was not able to write letters, but I was able to read and write the notes, and I had a very good ear.... [laugh].... probably it must [have been] really difficult for teachers because I couldn't write down the homework at the end of class.

WA: [laugh] This is a cute episode. So was the school for music students only?

GG: Umm... yes. In Russia, there were schools for all people, and schools for music students. Yes, the music school was different from the other.

WA: Oh! And, was your school in Ukraine?

GG: Yes.

WA: Do you remember the name of the school?

GG: No. I've called it school No.1.

WA: Have you ever sung in a choir?

GG: Yes, at school when I was very young. To be honest, I didn't quite enjoy singing in the choir which is an irony because I am writing many music for choir. [laugh] I preferred to play the piano when I was young.

WA: Do you mind if I ask the name of your father, mother, and husband?

GG: My husband doesn't want me to give his name, and probably the same for my parents.... I think their names are not very important, but their professions are important. My mother was a doctor, and my father was a journalist. My father guided me to be a musician, and he gave me lessons.



- WA: Yes, I read in your interview that he learned the repertoire you were learning and encouraged you to practice playing the piano to compete with him.
- GG: Yes, yes....it helped me a lot because I was very young, and I was not able to keep focus during practice for many hours. So he tried to make learning the piano fun. I had fun with the competition against him.
- WA: He was a sweet father and very smart! How did your mother influence you?
- GG: Um. My mother is a very smart woman, and very pragmatic. She currently lives in St. Petersburg.... Umm. No, this might [end up] being a very long history.... I cannot say about her, but I absolutely have influence from both my mother and father.
- WA: I read your interview in *Muusika*, and you mentioned that you started to believe in God back when you studied at the Odessa Conservatory and the St. Petersburg State Conservatory. Did you attend church regularly?
- GG: No, it was a very difficult time to attend church during this time in our history. It was not possible to attend church daily or weekly since it all happened in secret. I was also young back in these days, so it was different from what I think and believe now. However, it was interesting to me very much. After I moved to St. Petersburg, I had many chances to visit several museums, especially, Hermitage. They have great exhibitions of ikons and various concepts connected with religious music, so it helped me to feel the religion much more naturally. Most of my religious life happened in Estonia after 1991 with mixed reasons of getting old and also the historical reason.<sup>79</sup> There is a great church, and a great teacher at this church in Estonia. I know Arvo Pärt also went to him, too. Anyway, attending that church was a great influence on me.
- WA: Could you give me the name of the church?
- GG: Yes, it is Alexander Nevsky Cathedral, it is the name of the saint of the Russian Orthodox Church.
- WA: Thank you. Now let's talk about the Russian Orthodox influence in your music. From my research, you wrote many chant-like melodies. Have you ever wrote music directly from the chant?
- GG: Well....I never used the chant itself as a material of my music, but I use the structure of the melody and rhythm of chant in Russian language. The language is important because it is a foundation of the Znamenny chant [which is in] our language. Where are you from?
- WA: South Korea.
- GG: Maybe you have your own traditional melodies and some songs of Korea, and you feel it, yes?

---

<sup>79</sup> Both Ukraine and the Republic of Estonia declared their independence from Soviet Union in 1991.

WA: Yes, I do.

GG: Then, you don't need to use a specific melody itself, but you can still use the feeling of the melody, rhythm, dynamic, etc.... Same for me. It might be difficult to understand for people [who] have different background, but it is a natural thing to me. I have several music I wrote based on the concept of Znamenny chant and the Slavonic tradition, but I have not borrowed a real chant melody in my music.

WA: Okay, great! In your interview in *Muusika*, you defined yourself as a composer who focused more on the intervallic concept rather than using functional harmonies. Could you explain more about this?

GG: Yes, when I compose music, I listen to intervals and harmonies. I hear different intervals as different colors. I don't see intervals or harmonies as a structure, but I listen to its color. It is my musical language. I think intervals and harmonies have not only its own color, but also its own theme. It is a very important metaphor or symbol for me.

WA: Do you have any specific example regarding the symbol?

GG: I never had tried to explain the theory of my language, and maybe it is not [going to be] very easy for me. Maybe it's your job.... [laugh].... not mine. I just write music.

WA: [Laugh].

GG: But I can say this to you that I have a feeling and an intuition about harmonies and intervals, where and how to use. And I do modal thinking which allows me to have different relationships in using intervals or harmonies. Probably it is similar to Witold Lutosławski, and Sofia Gubaidulina, but the musical result is definitely different from what they did.

WA: Oh... so do you mean you have had similar approach of intervallic focused thinking compared to Lutosławski, and Gubaidulina?

GG: Yes, that is important as a symbol, not structural or functioning harmonies. We have started from the same thought but we three have our own unique language, I think.

WA: Great! I am not familiar with their music, but I will listen to them sometime soon. Let me change topic a little since we are short on time. Your work, *Black-and-White Prelude* [Must-valge prelüüd] for cello, violin, 2 pianos and SATB choir, is not published, am I correct?

GG: No, it was not published.

WA: Does the choir have text? There is not enough information regarding this piece except one program note that's available online, and it does not have any information about the text and translation. So, I was assuming that this piece was sung without text.

GG: They are singing without text, but with closed mouth on 'm'.

WA: Ah, the choir is humming. Good! Now, let's move on to the piece, *Diptych*. Is the F $\flat$  in the tenor 1 (top voice) in measure 7 of the first movement a typo? When I listened to the recording of this, the chord was different from the score. The F $\flat$  in the tenor is against the F $\sharp$  on baritone in the score, but the recording didn't do this.

GG: Oh, that might be a CD made a mistake. The printed score is right.

WA: Oh, really?

GG: Did you listen to the male choir?

WA: Yes.

GG: Because it was a premiere of *Diptych*, I don't remember this moment exactly...but when we did the premiere, we found disagreement of this harmony. Probably the chord without the clash between F $\flat$  and F $\sharp$  was easier and felt more natural for them.

WA: Wow, you are very kind and generous!

GG: Yes, absolutely! Because I write music for the public, not for me. I know the result is all connected.... It is not just coming out from my ear or ideas, but also from performers and listeners. It is the same three categories like our world with Father, Son, and Spirit For music, [we have] composers, performers and listeners. Without it, we have no result.

WA: Right, you are right. I agree. Thank you so much for your time. I enjoyed this time a lot. I think this interview went smoothly in English with both an interviewer and interviewee who do not speak English as a first language.

GG: Yes. I know. And now it is clearer to me, as I know you are a doctoral student and a choir conductor.

WA: Yes, I remember you asked me if I was a journalist, not a musician, after you got the questions for the first interview through email.

GG: [Laugh]. Yes, I did. Now I know you are a conductor.

WA: Thank you so much again for your time and support.

GG: Many blessings to your work and we could be reconnected in the future.

WA: Yes, I have a wish to meet you in person and talk more about your music.

GG: It is a great pleasure! Thank you so much, and best wishes to you!

WA: Thank you so much and have a good night!

## Appendix C: Annotated Choral Works List

The purpose of this appendix is to provide readers with an annotated works list of Galina Grigorjeva. The list is categorized by mixed choir, male choir, and treble choir, which are then listed in chronological order. Each item in the composer's choral output will be briefly introduced with the format below:

Title:	If the work is written in multiple movements, the title of movements is given below the title.
Text:	Text sources and the author are identified, if available.
Language:	The language setting for the work.
Commission:	If the piece is commissioned by an organization or an individual, details are included here.
Dedication:	If the piece is dedicated to an organization or an individual, details are included here.
Publisher:	The name of the publisher.
Date:	The published year of composition.
Voicing:	Performing choral voices including divisi will appear, solo vocals are identified, if present.
Instrumentation:	"A cappella" if no instruments are employed.
Duration:	Approximate running time of the composition based on the composer's notes in the score and recordings.

Selected Discography: If available, information on recordings are identified in this order:  
Performer, Director, Title, Label, and Year.

Musical Features: General musical traits that may provide assistance in programming considerations are briefly mentioned here.

Notes: Additional information regarding the composition are noted here.

## Mixed Choir

**Title:** **Svjatki**  
 1. Slava (Glory)  
 2. Svyatyy vecher (Holy Evening)  
 3. Podblyudnaya (Guessing Song)  
 4. Oy Kalyudka! (Round Dance)  
 5. Chto Nastanet Vesna (Spring is Coming)  
 6. Khristu Rozhdënnomu (To Christ, the Borned)

Text: Russian folklore  
 Language: Russian  
 Publisher: Theatre of Voices  
 Date: 1997/2004  
 Voicing: SATB (divisi), soprano solo, alto solo, baritone solo  
 Instrumentation: A Cappella  
 Duration: 17 minutes  
 Selected Discography: Estonian Philharmonic Chamber Choir, Paul Hillier, *Nature Morte*, Ondine, 2016  
 National Youth Choir of Great Britain, Mike Brewer, *Songs of the Baltic Sea*, Theatre of Voice

Musical Features: Suitable for advanced choir, harmonically complex, rhythmically challenging throughout polyrhythmic section in movement 5, wide vocal range, divisi in all voices.

**Title:** **On Leaving (Na ishod)**  
 1. Andante (Gospodi pomilu! – Lord, have Mercy!)  
 2. Con Placido (Ode 1)  
 3. Lugubre (Ode 7-8)  
 4. Calme (Kondakion)  
 5. Sostenuto (Ikos)

Text: Russian Orthodox Canonic texts  
 Language: Russian  
 Publisher: Theatre of Voices  
 Date: 1999

Voicing: SATB (divisi)  
Instrumentation: recorder (flute), 3 triangles  
Duration: 21 minutes  
Selected Discography: Estonian Philharmonic Chamber Choir, Paul Hillier, *Baltic Voices 2*, Harmonia Mundi, 2004  
Musical Features: Suitable for advanced choir; harmonically and rhythmically complex; wide variety of voicing and tessitura; divisi in all voices; dramatic text setting.  
Notes: This piece was originally composed for instrumental ensemble; the composer rearranged it for mixed choir in the same year.

**Title: Nature Morte**

1. Nature Morte  
2. The Butterfly  
3. Who Are You?  
Text: Poems of Joseph Brodsky  
Language: English  
Commission: Estonian Philharmonic Chamber Choir  
Publisher: Theatre of Voices  
Date: 2008  
Voicing: SATB (divisi)  
Instrumentation: A Cappella  
Duration: 17 minutes  
Selected Discography: Estonian Philharmonic Chamber Choir, Paul Hillier, *Nature Morte*, Ondine, 2016  
Musical Features: Suitable for advanced choir; complex in both harmonic and intervallic languages; both atonal and diatonic; wide variety of voicing, tessitura, and dynamic; divisi in all voices; twelve-part divisi in first movement; employment of aleatoric techniques; rhythmic speaking; dramatic text setting.

**Title: Black-and-White Prelude [Must-valge prelüüd]**

Vocalise  
Commission: David Oistrakh Festival  
Dedication: Allar Kaasik  
Publisher: Not published  
Date: 2009  
Voicing: SATB  
Instrumentation: cello, violin, 2 pianos  
Duration: 8 minutes  
Selected Discography: Not Available  
Musical Features: Not Available  
Notes: This piece was composed for three different version: 1) for cello and oboe, piano for four hands and two string orchestra; 2) for solo cello, piano for four hands and cello ensemble; for cello and violin, two pianos and choir, and all three were world premieres at the

Oistrakh Festival in 2009. This music reflects the ad libitum technique of Baroque era.

**Title:** **Nox vitae**  
1.Nocturno  
2. Romance Without Music  
3. It's Snowing  
**Text:** Poems of Innokenty Annensky  
**Language:** Russian  
**Publisher:** Estonian Music Information Center (EMIC) GG032  
**Date:** 2010/2011  
**Voicing:** SSAATTBB (divisi)  
**Instrumentation:** A Cappella  
**Duration:** 16 minutes  
**Selected Discography:** Not Available  
**Musical Features:** Suitable for advanced choir; harmonically complex with use of atonality and tone-clusters; moderate rhythmic challenge; wide variety of voicing, tessitura, and dynamic; divisi in all voices; needs bass singers for low C sharp.  
**Notes:** This piece is originally composed for male choir in 2006; the composer rearranged for mixed choir.

**Title:** **Bless the Lord, O My Soul**  
**Text:** Psalm 103 Kings James Version  
**Language:** English  
**Commission:** Soli Deo Gloria, Inc. (USA)  
**Publisher:** EMIC GG 043  
**Date:** 2012  
**Voicing:** SATB (divisi)  
**Instrumentation:** A Cappella  
**Duration:** 5 minutes  
**Selected Discography:** Cor Cantiamo, Eric A. Johnson, *Psallite*, Divine Art Record, 2016  
**Musical Features:** Suitable for intermediate to advanced choir; moderately challenging harmonies and rhythms; wide variety of voicing, tessitura, and dynamic; divisi in all voices; needs bass singers for low C sharp.

**Title:** **In paradisum**  
**Text:** Antiphon from the traditional Latin liturgy of the Western Church Requiem Mass  
**Language:** Latin  
**Publisher:** EMIC GG045  
**Date:** 2012  
**Voicing:** SATB (divisi)  
**Instrumentation:** A Cappella  
**Duration:** 4 minutes

Selected Discography: Estonian Philharmonic Chamber Choir, Paul Hillier, *Nature Morte*, Ondine, 2016

Musical Features: Suitable for intermediate to advanced choir; slow sustained harmonies and moderately challenging rhythms; florid melody in slow tempo; variety in tessitura; divisi in all voices.

**Title:** **The Dark Night of the Soul**

Text: St. John of the Cross

Language: English

Commission: Kaspars Putniņš

Dedication: Eamonn Quinn

Publisher: EMIC GG044

Date: 2016

Voicing: SATB (divisi)

Instrumentation: A Cappella

Duration: 11 minutes

Selected Discography: Not Available

Musical Features: Suitable for advanced choir; harmonically complex and moderately challenging rhythms; florid melody in slow tempo; divisi in all voices.

Notes: *The Dark Night of the Soul* is a poem written by a 16<sup>th</sup> century Spanish Roman-Catholic priest.

**Title:** **Moltiva**

Text: vocalise, Recitative: Hallowed be Your name

Language: Russian

Commission: Daniel Reuss, Cappella Amsterdam

Publisher: EMIC GG042

Date: 2016

Voicing: SATB (divisi) tenor solos

Instrumentation: Cello solo

Duration: 14 minutes

Selected Discography: Not Available

Musical Features: Suitable for intermediate to advanced choir; slow sustained harmonies and moderately challenging rhythms; variety in tessitura; divisi in all voices; needs a virtuoso cellist.

Notes: This piece was originally composed for saxophone and organ in 2005; the composer rearranged this work into many other combinations of instrumental ensembles, including male choir with cello.

**Title:** **O Lord my God**

Text: Psalm 104, Kings James Version

Language: English

Commission: Chamber Choir Collegium Musicale

Publisher: EMIC



Date: 2016  
 Voicing: SATB (divisi)  
 Instrumentation: A Cappella  
 Duration: 5 minutes  
 Selected Discography: Not Available  
 Musical Features: Suitable for intermediate to advanced choir; slow sustained music; moderately challenging harmonies and rhythms; wide variety of voicing, tessitura, and dynamic; divisi in all voices; needs soprano singers for high C sharp and bass singers for low C.

**Title:** **Vespers**  
 I. Come, Let Us Worship  
 II. Bless the Lord, O My Soul (bass and baritone only)  
 III. Bless is the Man (ATB, tenor solo 1 and 2, bass solo)  
 IV. O Gladsome Light  
 V. Lord, Now Lettest Thou  
 VI. Rejoice, O Virgin Theotokos  
 VII. I Will Bless the Lord

Text: Orthodox Prayer book, Psalm 104 and 34, Luke 2:29 –32 from King James Bible

Language: English  
 Publisher: EMIC GG046  
 Date: 2017  
 Voicing: SATB (divisi), tenor solo 1 and 2, bass solo  
 Instrumentation: A Cappella  
 Duration: 33 minutes  
 Selected Discography: Not Available  
 Musical Features: Suitable for advanced choir; harmonically complex with moderately challenging rhythms; florid melody in slow tempo; wide variety of voicing, tessitura, and dynamic; divisi in all voices.

**Title:** **Alleluia**  
 Text: Liturgical Text  
 Language: Latin  
 Commission: Europa Cantat  
 Publisher: EMIC GG045  
 Date: 2018  
 Voicing: SATB (divisi)  
 Instrumentation: A Cappella  
 Duration: 3 minutes 40 seconds  
 Selected Discography: Not Available  
 Musical Features: Suitable for intermediate to advanced choir; moderately challenging harmonies and rhythms; alternation between homophonic and polyphonic textures; divisi in all voices.

## Male choir

**Title:** **On Leaving**  
**Text:** Russian Orthodox canonic texts  
**Language:** Russian  
**Commission:** David Oistrakh Festival  
**Publisher:** Manuscript  
**Date:** 1999/2004  
**Voicing:** TTBB (divisi), tenor solo  
**Instrumentation:** recorder (flute), triangle, strings  
**Duration:** 4 minutes  
**Selected Discography:** Not Available  
**Notes:** This piece is a rearranged version of the second movement of *On Leaving* that was written in 1999.

**Title:** **Nox vitae**  
1. Nocturno  
2. Romance without Music  
3. October Myth  
4. Cake-walk  
5. It's Snowing  
**Text:** Poems by Innokenty Annensky  
**Language:** Russian  
**Publisher:** EMIC GG 031  
**Date:** 2006  
**Voicing:** TTBB (divisi) baritone solo  
**Instrumentation:** A Cappella  
**Duration:** 21 minutes  
**Selected Discography:** Estonian National Male Choir, Mikk Üleoja, *In Paradisum*, RAM, 2014  
**Musical Features:** Suitable for advanced choir; harmonically complex; intervallic challenge, moderate rhythmic challenge; wide variety of voicing, tessitura, and dynamic; divisi in all voices; needs bass singers for low C sharp  
**Notes:** This piece is originally composed into five movements, and the composer took only movements one, two, and five for the mixed choir version.

**Title:** **Diptych** [Diptühhon]  
1. Lord, now let your servant depart in peace.  
2. Do not lament me, O Mother  
**Text:** Russian Orthodox canonic texts  
**Language:** Russian  
**Publisher:** EMIC GG 030  
**Date:** 2011  
**Voicing:** TTBB (divisi)

Instrumentation: A Cappella  
 Duration: 12 minutes  
 Selected Discography: Estonian National Male Choir, Mikk Üleoja, *In Paradisum*, RAM, 2014  
 Estonian Philharmonic Chamber Choir, Paul Hillier, *Nature Morte*, Ondine, 2016  
 Musical Features: Suitable for intermediate to advanced choir; harmonically complex and moderately challenging rhythms; slow moving melodies over long sustained chords; divisi in all voices.

**Title:** **In paradisum**  
 Text: Liturgical Text from the Western Church Requiem Mass  
 Language: Latin  
 Publisher: EMIC GG033  
 Date: 2012  
 Voicing: TTBB (divisi)  
 Instrumentation: A Cappella  
 Duration: 4 minutes  
 Selected Discography: Estonian National Male Choir, Mikk Üleoja, *In Paradisum*, RAM, 2014  
 Allmänna Sängen, Maria Goundorina, *Femina moderna*, BIS, 2016

**Title:** **Moltiva (Prayer)**  
 Text: Vocalise, recitative: Hallowed be your name  
 Language: Russian  
 Publisher: EMIC GG  
 Date: 2013  
 Voicing: TTBB (divisi)  
 Instrumentation: Cello Solo  
 Duration: 14 minutes  
 Selected Discography: Estonian National Male Choir, Mikk Üleoja, *In Paradisum*, RAM, 2014  
 Estonian National Male Choir, Mikk Üleoja, *Timeless Light*, BIS, 2017

**Title:** **Bog Gospod (God is the Lord)**  
 Text: Psalm 117  
 Language: Russian  
 Publisher: EMIC GG040  
 Date: 2014  
 Voicing: TTBB (divisi)  
 Instrumentation: Cello Solo  
 Duration: 7 minutes  
 Selected Discography: Not Available

Musical Features: Suitable for intermediate to advanced choir; harmonically complex with moderately challenging rhythms; primarily homophonic with light folk rhythms; divisi in all voices.

## **Treble Choir**

**Title:** Što nastanet vesna (Spring is Coming)  
**Text:** Russian folklore  
**Language:** Russian  
**Publisher:** EMIC GG 037  
**Date:** 1997/2011  
**Voicing:** SSAA (divisi)  
**Instrumentation:** A Cappella  
**Duration:** 5 minutes  
**Selected Discography:** Not available  
**Musical Features:** Suitable for intermediate to advanced choir; challenging harmonies and rhythms; wide variety of tessitura; divisi in all voices.  
**Notes:** Grigorjeva rearranged the fifth movement of *Svyatki* for treble voices.

**Title:** Slava (Glory)  
**Text:** Russian folklore  
**Language:** Russian  
**Publisher:** EMIC GG 036  
**Date:** 1997/2011  
**Voicing:** SSAA (divisi)  
**Instrumentation:** A Cappella  
**Duration:** 3 minutes  
**Selected Discography:** Côt y Wiber, Angharad Mair Jones, *Côt y Wiber*, Sain, 2014  
Youth Choir of Tallinn Music High School, Ingrid Kõrvits, Magnificat, Tallinna Muusikakeskkool, 2015  
**Musical Features:** Suitable for intermediate choir; rooted on repetitive Slavonic folk melodies and rhythms.  
**Notes:** Grigorjeva rearranged the first movement of *Svyatki* for treble voices.

**Title:** In paradisum  
**Text:** Liturgical Text from the Western Church Requiem Mass  
**Language:** Latin  
**Publisher:** EMIC GG034  
**Date:** 2012  
**Voicing:** SSAA (divisi)  
**Instrumentation:** A Cappella  
**Duration:** 4 minutes

Selected Discography: Not Available

**Title:** Песнь Пресвятой Богородице (Prayer to the Virgin Mary)  
**Text:** Traditional prayer  
**Language:** Russian  
**Commission:** Academic Women's Choir of the University of Tartu  
**Publisher:** Manuscript  
**Date:** 2013  
**Voicing:** SSAA (divisi)  
**Instrumentation:** A Cappella  
**Duration:** 3 minutes  
**Selected Discography:** Academic Women's Choir of the University of Tartu, Triin Koch, Seedlings, Academic Women's Choir of the University of Tartu, 2015  
**Musical Features:** Suitable for intermediate to advanced choir; harmonically complex with moderately challenging rhythms; repetitive; wide variety of tessitura; divisi in all voices.

## **Appendix D: Complete List of Instrumental and Vocal Works**

(June 2020) from [emic.ee/galina-grigorjeva](http://emic.ee/galina-grigorjeva)

### **Instrumental works**

#### **Solo Pieces**

Composition [Kompositsioon] (1994), clarinet

Poly-phonie (1998), piano

Recitativo accompagnato (2003), cello

Improvisation [Improviseatsioon] (2004), also saxophone

Hocetus (2004), percussion

White Prelude (Imitating monsieur Couperin) [Valge prelüüd] (2006), baroque viola

Black-and -white Prelude [Must-valge prelüüd] (2009), piano

Lament (2000), recorder

Met-a-mor-phose (2011), oboe or saxophone

Perezvony (Play of Church Bells) (2017), kannel

#### **Chamber Music**

##### **Duo**

Quasi niente flute, percussion (2001), flute, kannel (2014)

Moltiva saxophone, organ (2005), cello, organ (2005), cello, piano (2011)

Question (2013) trumpet, harpsichord

Antiphone (2013), 2 flutes

A Mighty Fortress [Üks kindle linn] (2015), cello, piano

##### **Trio**

It's Rining Somewhere (Gde-to zvon...) (2001), violin, vibraphone, guitar

Postlude [Postlööd] (2012), violin, cello, piano

Evening Bells (2019), harp, harpsichord, kannel

##### **Quartet**

Sotto voce (1997), saxophone quartet

In quattro quarti (2005), saxophone quartet

Infinite Canon [Lõputu kaanon] (2006), string quartet

Perpertuum mobile (2008) string quartet

##### **Quintet**

Moltiva (2011), cello, string quartet

Psalm I (2018), brass quintet: French horn, 2 trumpets, trombone, tuba

Psalm II (2019), brass quintet: French horn, 2 trumpets, trombone, tuba

### **Sextet**

There is a Time for Autumn (2004), for six percussionists; three timpanis, bass drum, 5 cymbals, 2 gongs, 2 tam-tams, rainstick, maracas, 3 triangles, orchestra bells, crotales, tugar bells, vibraphone, marimba, song whistle

Moltiva saxophone, string quintet (2012), 6 cellos (2017)

### **Large ensemble**

On Leaving (Na ishod) (1999), flute, 2 recorders, decant shawm, sackbut, viola, viola da gamba, violone, organ

Black-and-white Prelude [Must-valge prelüüd] (2009), solo cello, piano in four hands, cello ensemble

### **Orchestral Music**

Concertino for Alto Saxophone and Orchestra [Kontsertiino altsaksofonile ja orkestrile] (1992/2003), solo alto saxophone and symphony orchestra

Song on the Occasion of Czarina Yevdokia Taking the veil [Tsaarinna Jevdokia nunnaks pühitsemise laul] (2002), string orchestra

Black-and-white Prelude [Must-valge prelüüd] (2009), cello, oboe, piano in four hands, 2 string orchestras

Moltiva flute and string orchestra (2017), Saxophone and string orchestra (2009), cello and string orchestra (2011)

Capriccio (2011), violin and string and string orchestra

### **Music Theater**

Ant John J. Plenty and Fiddler Dan [Sipelags John J. Plenty ja rohutirts Dan] (1990/2007), soprano, alto, tenor, bass, symphony orchestra

### **Vocal Music**

Before the Holidays [Enne Pühi] (1998/2004) soprano, flute, cello, piano, percussion, string quartet

Seven Christmas Carols [Seitse jõululaulu] (1998) soprano, piano

Con misterio (2001) 1. Incanatio 2. Lullaby 3. About the soul 4. Aria, soprano, mezzo soprano, tenor, baritone, bass, flute, 2 recorders, descant shawm, bassoon, 3 viola da gamba, violone, organ, bass drum

Cantus (2004) tenor, baritone, bass, vila, 3 recorders, 2 crumhorns, shawm, bassoon, dulcian, gamba, violone, organ

Aria [Aaria] (2007) soprano, string quartet

Ad infinitum (2008) 1. Perpetuum mobile 2. Infinite canon 3. Aria, soprano, string quartet

Insomnia (2012) 1. Recitative 2. Lamento 3. Lullaby voice, flute, kannel, cello  
Salve Regina soprano, alto, tenor, string quartet (2013), soprano, cello, organ (2014)  
The Last Sign [Viimane märk] (2014) voice, piano  
Старые письма (Old Letters) (2018)  
*1. Старые письма (Old Letters) 2. И было так (And So It Was) tenor, piano*

### **Orchestrations and Arrangements**

Three Songs on Tagore Lyrics [Kolm laulu Tagore sõnadele] (2009), soprano, 6 cellos